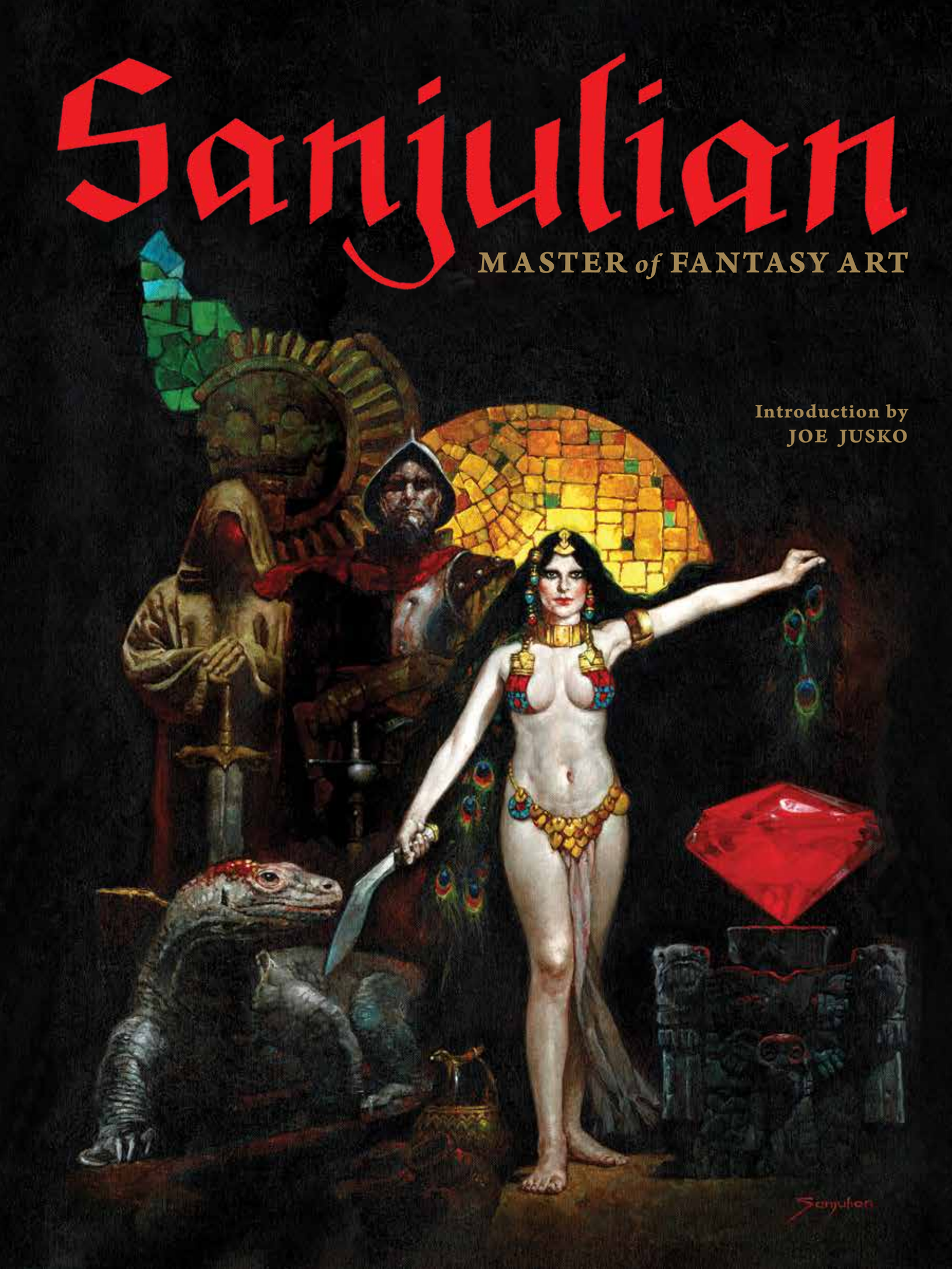
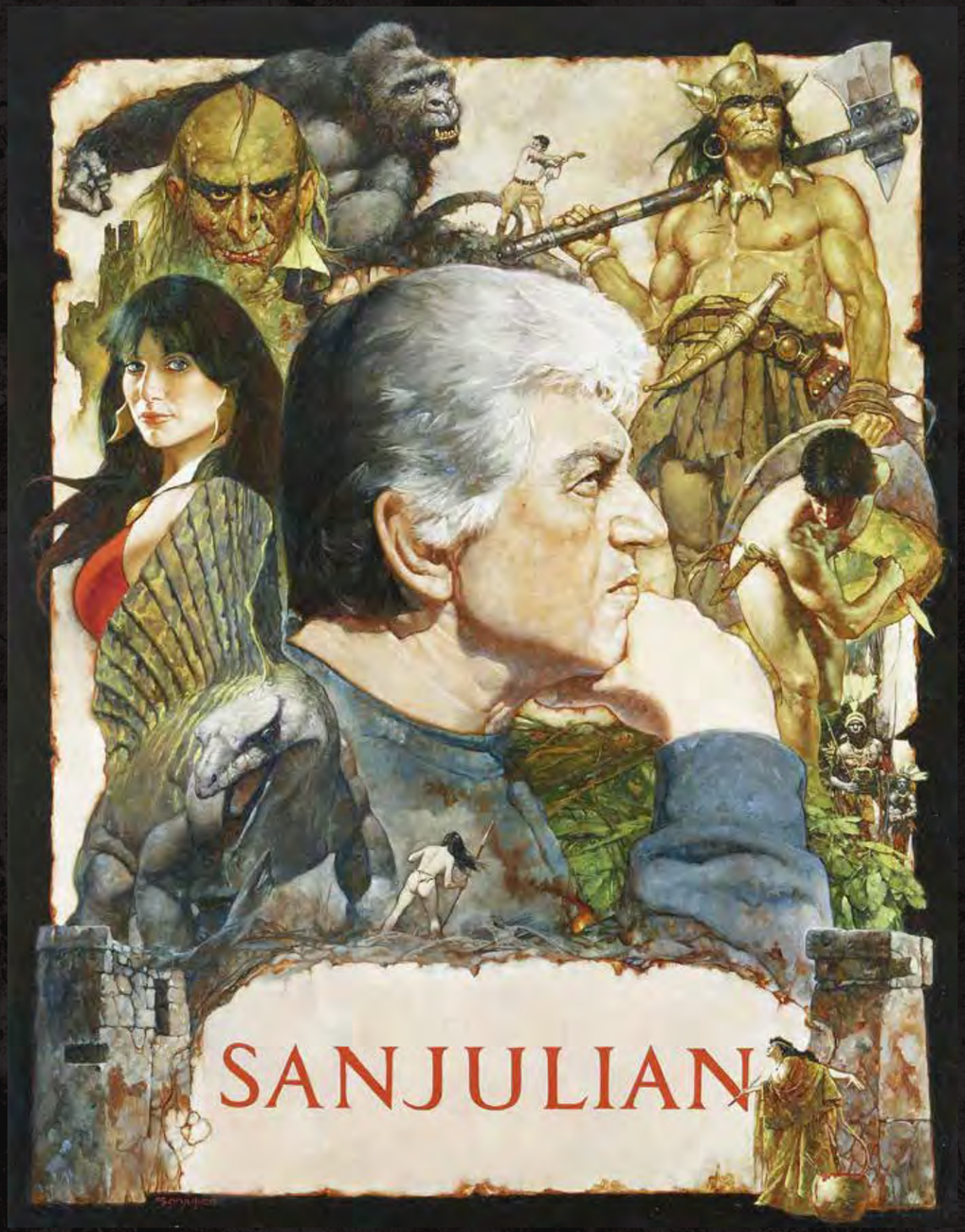
# Sanjulian

## MASTER *of* FANTASY ART

Introduction by
JOE JUSKO



# Sanjulian

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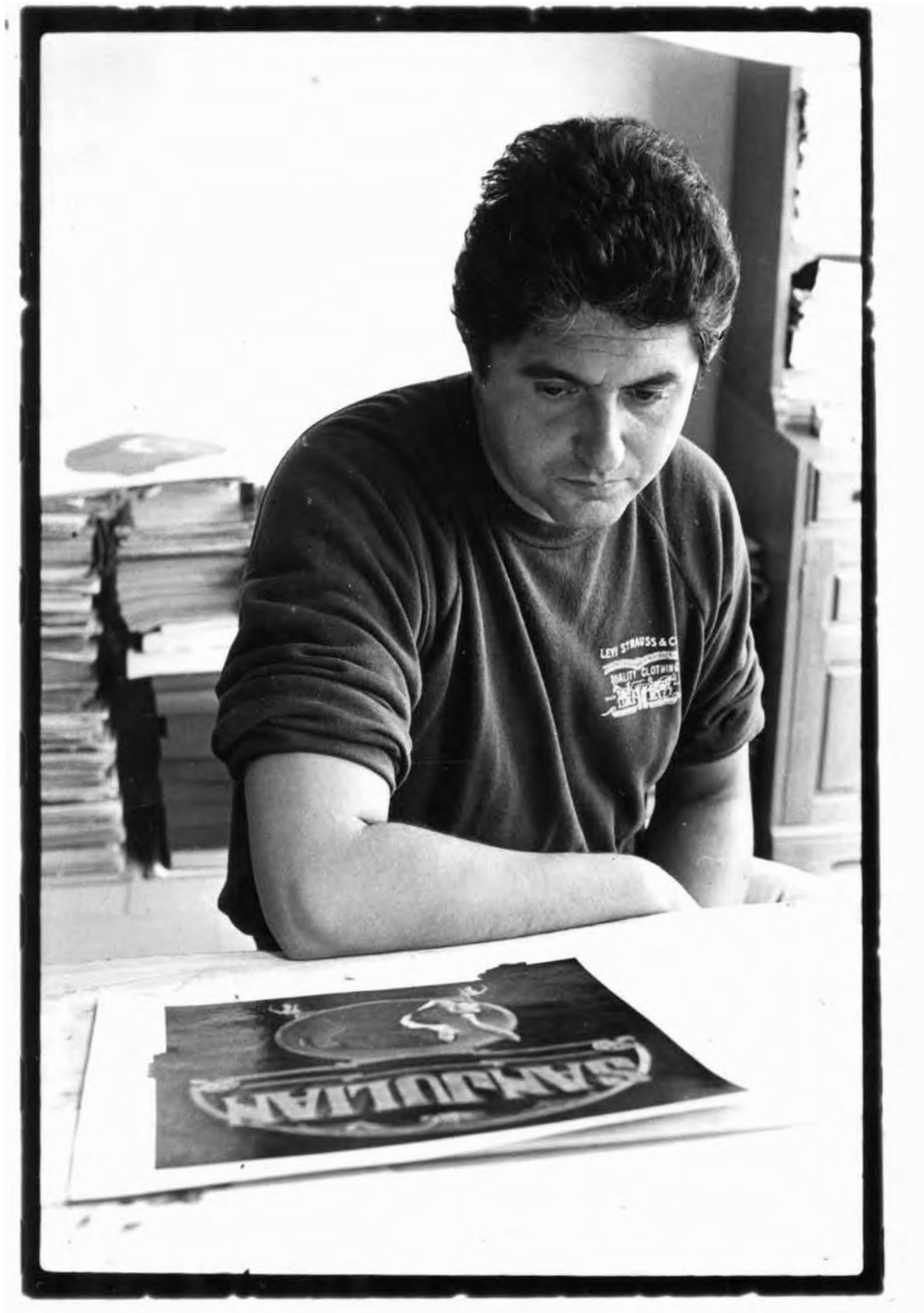
big WOW! art




**ABOVE:** *SANJULIAN.*

# INTRODUCTION

## *by* JOE JUSKO

**I've been so honored as to be asked to write numerous introductions for a variety of books over the years for renowned and varied artists in my field such as Burne Hogarth, Jose Gonzales and Bob Larkin, to name just a few. Most of the time it takes just a brief moment of reflection to gather my thoughts on any particular artist, but this time I'm experiencing a sense of intimidation as my admittedly fannish admiration and professional awe of Sanjulian's work has elevated him to my Mount Olympus of fantasy artists. There are many talented painters scaling the cliffs, but it's a mythic summit that very few have ever reached. Frank Frazetta, James Bama, Boris Vallejo and Jeffrey Catherine Jones are several whose membership cannot be denied, and Sanjulian unquestionably stands right there amongst them.**

I first became aware of Sanjulian's work, as most of my generation had, on the covers of Warren Publishing's family of horror magazines: *Creepy, Eerie, Vampirella* and the crown jewel of the line, *Famous Monsters of Filmland*. At 12 years old, I was an aspiring comic book artist who was weened on a steady diet of Marvel, DC and Gold Key comics. I had decided at that time that I was going to become the next John Buscema, who is one of the best draftsmen my industry has ever seen. The desire to paint had never consciously occurred to me, but in hindsight all these many years later I realized that I actively sought out those magazines every month not only for the amazingly detailed, illustrative art inside them, but also because of the amazing cover art. Sanjulian's paintings seemed to breathe with a life of their own, painted in a classical style that I had never seen in relation to genre art before. The textural quality and realism looked more akin to works I had seen in books and museums and seemed "too sophisticated" for mere comic magazines. Sanjulian was a monumental discovery for me, and through the creator biographies that sporadically appeared in the magazines I learned that he hailed from Barcelona, Spain where he studied classical painting before embarking on a commercial art career. It all started to make sense as to why his worked seemed so much more refined than what I was accustomed to seeing. Whether it be an ominous figure holding his own head beside a guillotine, an axe wielding Santa Claus emerging from a chimney after "presenting" an unfortunate young lady with the business end of the blade or the myriad vampires, werewolves, witches and demons that gallivanted across the covers, under Sanjulian's masterful brushwork they all seemed alive and to look as you had always imagined they would. And despite the subject matter, they were beautiful paintings. The occasional Vampirella cover was always a treat because that was the regular domain of fellow countryman, the equally mesmerizing Enric(h).

I continued to be spellbound by his Warren art all through high school, and when I finally graduated, influenced in great part by Sanjulian's work I finally made the decision to pursue painted cover art. After several years of practice and a decent amount of published work under my belt I felt confident enough to approach Warren Publishing, but much to my chagrin they were just about to cease publication of all of their titles. To this day the biggest lament of my career is that I never was able to become part of the artistic pantheon of Warren Publishing. To have shared cover duties under the same banner even once with Sanjulian would have been a dream come true and made me feel as though I had reached a prestigious plateau.

I didn't see any more Sanjulian art for years after Warren folded. He was busy painting paperbacks and such, but I was regrettably unaware. I found like-minded people who appreciated his work as much as I, but the Warren books seemed to be forgotten by most. I eventually cut up most of mine to create reference files of artists I admired, and I kept every Sanjulian cover. I still have that folder! I studied those covers ad infinitum, but try as I may I could not understand how he did what he did.

It wasn't until many years later, thanks in great part to the advent of the internet and a trading card set produced by Michael Friedlander at FPG Publishing in 1994, that I once again began seeing Sanjulian art that was totally new to me, including the scores of book covers I had missed. I had learned that he was actually painting private commissions for people and through my friend Michael purchased a recreation of his famous Vampirella, Queen of Hearts cover. I think that may have been the very first time I'd seen an original Sanjulian painting, and it was a revelation!

The main thing about his work that is not readily discernible on the printed page is his paint application. Layer

upon layer of oils that give a depth and dimension to his paintings and imbue them with life. The paint is also applied in most instances with a heavy application that is more roughly modeled than softly blended, leaving the work with a vitality that would otherwise be brushed away. It takes years of experience and complete confidence in your own abilities to be that controlled. In recent years I've tried to incorporate that confident, spontaneous paint application in my own work, but with admittedly much less success. His color sense is also something I have found to be unique to him and something that helps to make his work instantly identifiable. Having studied his work for decades I've noticed a transition from a more classical and subdued, sometimes monochromatic palette to a brighter, more experimental one bordering on an almost graphic design approach used in many of his current commissions (there is no one who can utilize an orange and green palette like Sanjulian).

Many years ago I found a beautiful art book aptly called "Sanjulian", produced in 1985 by French publisher Glénat that opened my eyes to the true breadth of Sanjulian's talent. I quantified him earlier as a fantasy artist, but the truth is that he is equally adept at depicting any subject or genre; people, animals (whether real or imagined), western, horror, science fiction & fantasy or crime noir and romance. His historical paintings are so well researched and realized that they can transport you to the appropriate period with just a glance.

One aspect of his work that is often overlooked is his mastery of montage illustration. They are some of the most difficult compositions for an artist to create. Where the attempts of lesser talents would result in a jumbled, unreadable mess Sanjulian instinctively knows how to focus the viewer through composition and color regardless of the number of elements involved. Another is his remarkable ability to capture an accurate likeness, one of the most dauntingly difficult tasks for many an artist. Whether it be Humphrey Bogart, Ray Harryhausen, Marilyn Monroe or the entire family of Universal Monsters, his likenesses are always dead on perfection.

I've proudly owned more than a few Sanjulian originals in the years since I commissioned that first Vampirella, and I still learn something new from them every time I pass the ones hanging in our home. I've also had the honor of meeting him on several occasions at conventions we had both attended, and found him to be a truly gracious man. The greats always are. I was also flattered that he knew of me and my work. Ironically, despite missing my window of opportunity all those years ago, after Warren closed up shop the properties ended up in the hands of various publishers and Vampirella became a character with which I've had a decades long association. At our very first meeting both Sanjulian and Esteban Maroto, another absolutely brilliant Warren artist, told me how much they liked my work and considered me their "next generation." To be told this by an artist whose work helped form the foundation of my career is humbling, especially since I still hang his art as a constant source of inspiration. The full circle traversed from being that 12-year-old boy who marveled at Sanjulian's work to becoming a friend and peer (who still marvels at his work) is one of the most fulfilling and surprising developments of my career.

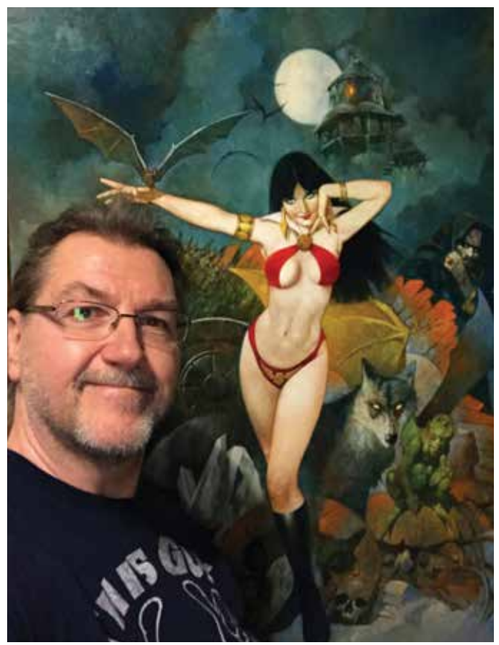
This is a book that is so very long overdue. While a treasure for Sanjulian fans, the Glénat book is the only major collection his of work, but it is decades old, was never published in English and has been very hard to find. He has produced such an amazing body of work in the years since, from collections of brilliant Robert E, Howard and Edgar Rice Burroughs plates, movie concept designs, book covers and countless incredible private works and commissions that most people have never seen. I know that I will not be putting this book down for a very long time and will be marveling at the incredible talent of one of our industry's greatest talents for many years to come.

While I know his fans will love this book, I envy those who have never seen his work before as they are about to be transported for the very first time into a world they could never have imagined.

I remember that feeling well.

**JOE JUSKO**

April 9th, 2018
Syracuse, NY



**ABOVE:** *JOE JUSKO & Friends.*

**ABOVE:** *Spanish CREEPY Magazine Cover. Oils on Canvas. Toutain-Editor. Date Unknown.*

**ABOVE:** *WALKYRIA. Oils on Canvas. Unpublished. Date Unknown.*

**SANJULIAN: MASTER OF FANTASY ART**

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# IN THE BEGINNING

Sanjulian

**ABOVE:** *EL SÉPTIMO SELLO (THE SEVENTH SEAL). Newspaper Advertisement. Ink on Art Board. Circa 1957.*

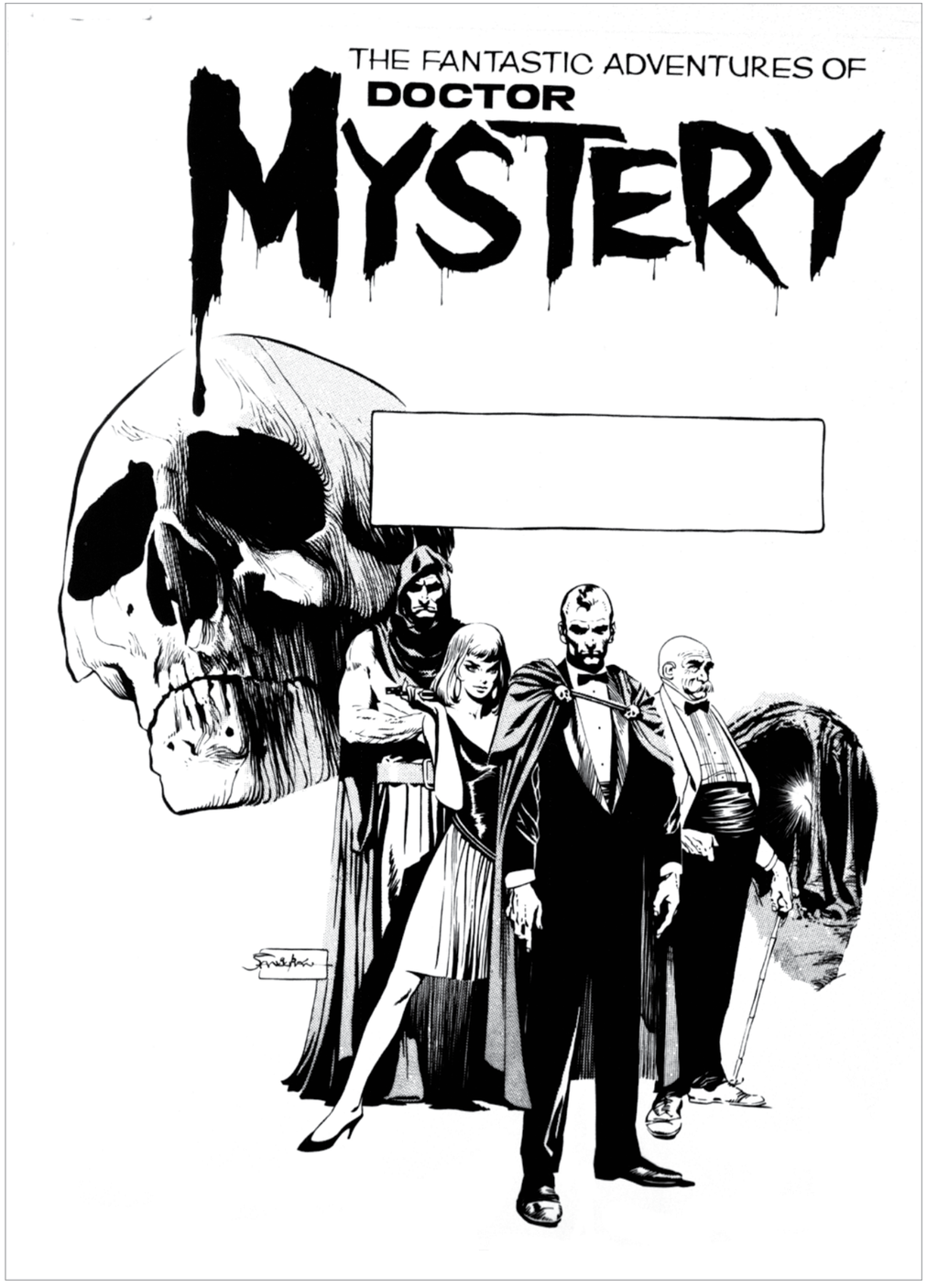
*LOBBY CARDS.* **TOP:** *DEL INFIERNO A TEXAS (FROM HELL TO TEXAS).* **ABOVE:** *EL REY Y YO (THE KING & I) Ink on Art Board. Circa 1960.*

**ABOVE:** *LA MUCHACHA DEL TRAPECIO ROJO (THE GIRL IN THE RED VELVET SWING). Newspaper Advertisement. Ink on Art Board. 1960.*

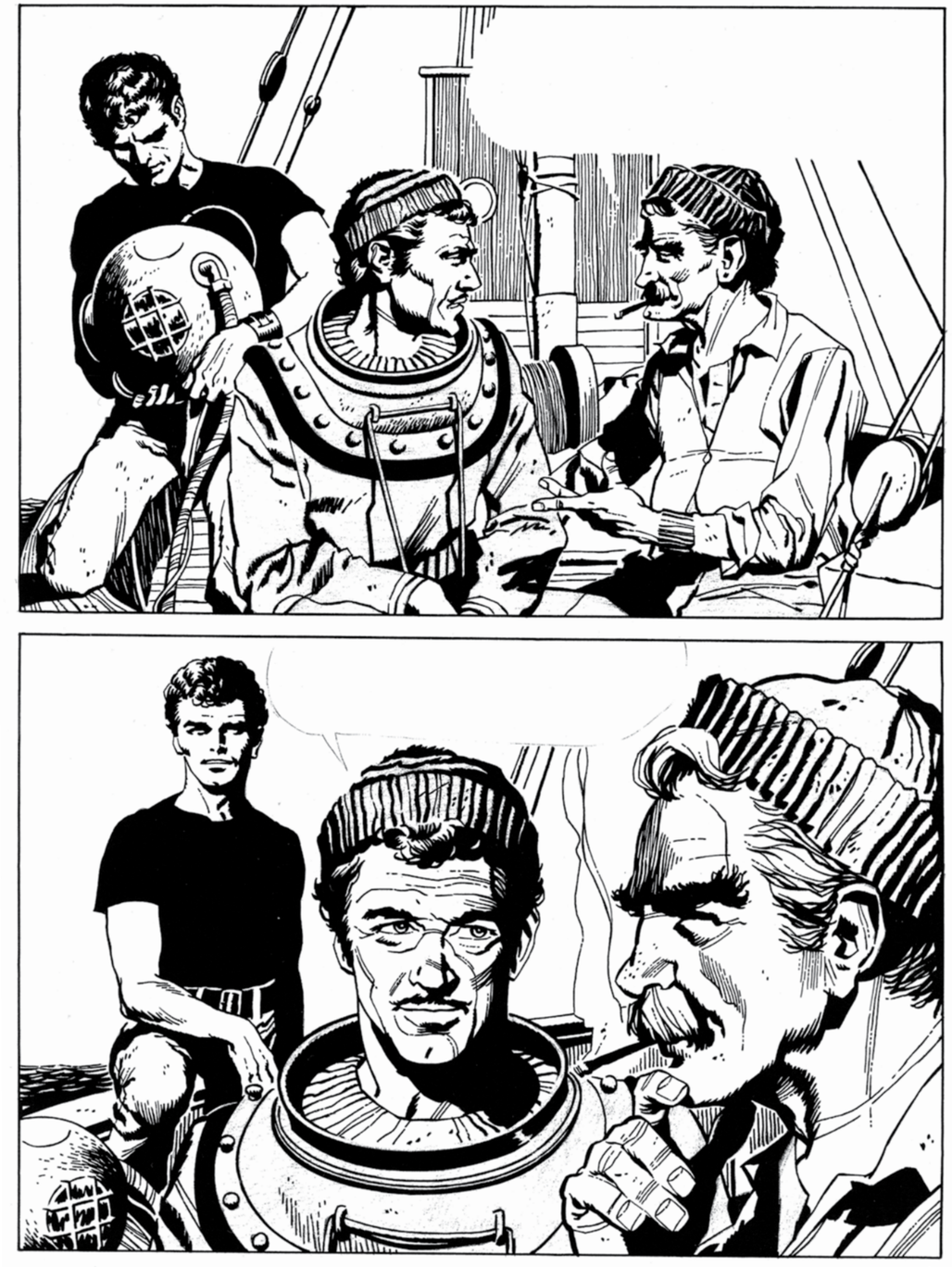
**ABOVE:** *SOLO DIOS LO SABRE (HEAVEN KNOWS, MR. ALLISON). Newspaper Advertisement. Ink on Art Board. Circa 1957.*

**TOP & ABOVE:** *Early Comic Strips. Ink on Art Board. Circa 1960.*

**ABOVE & RIGHT:** *Early Comic Pages. Ink on Art Board. Circa 1960.*




**ABOVE:** *THE FANTASTIC ADVENTURES OF DOCTOR MYSTERY. Ink on Art Board. Date Unknown.*



**ABOVE:** *THE 12 MILE REEF. Unpublished Early Comic Page. Ink on Art Board. Circa Early 1960s.*

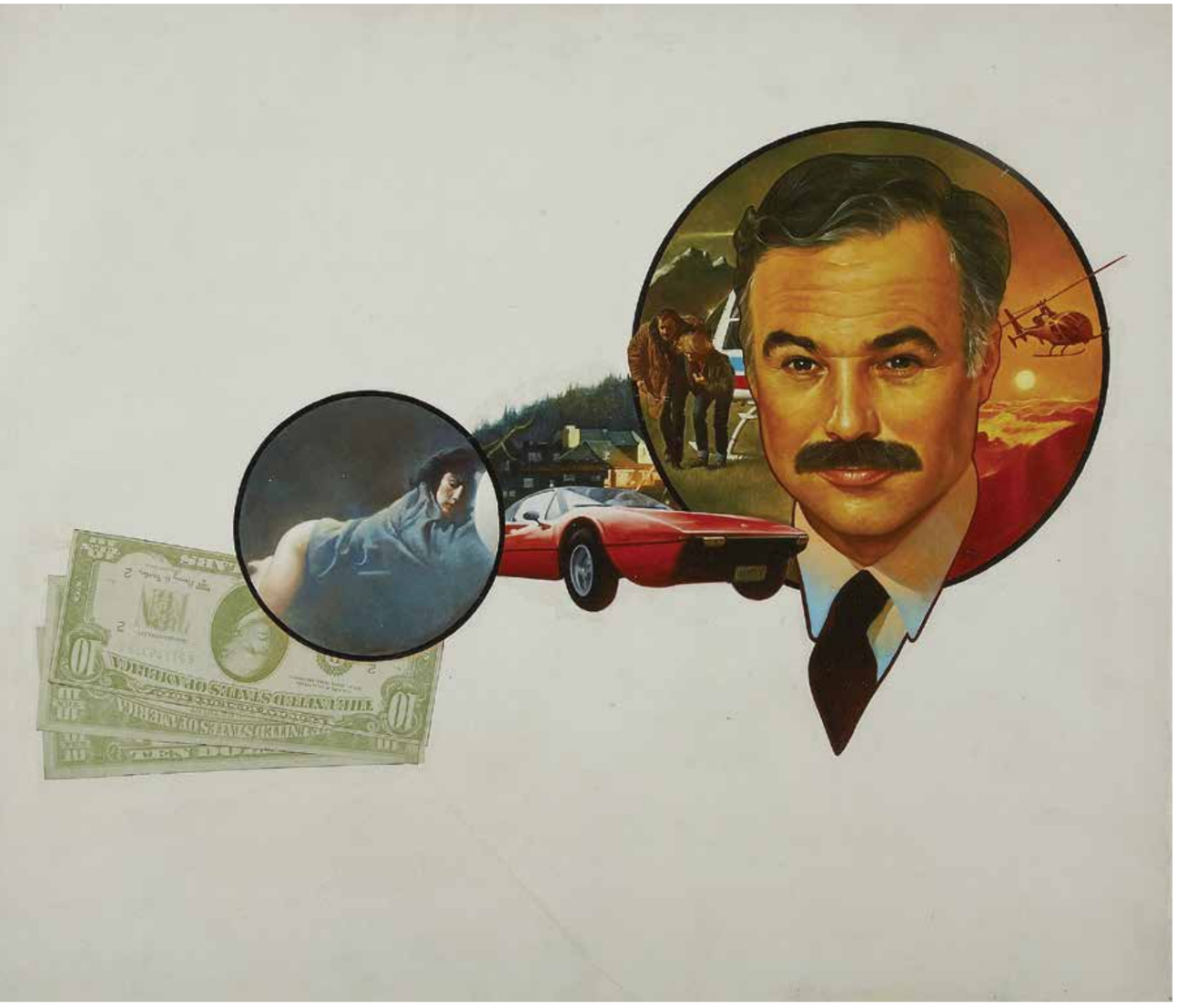
**ABOVE:** *Early Comic Book Sample. Sanjulian's Personal Collection. Title Unknown. Ink on Art Board. Circa Early 1960s.*

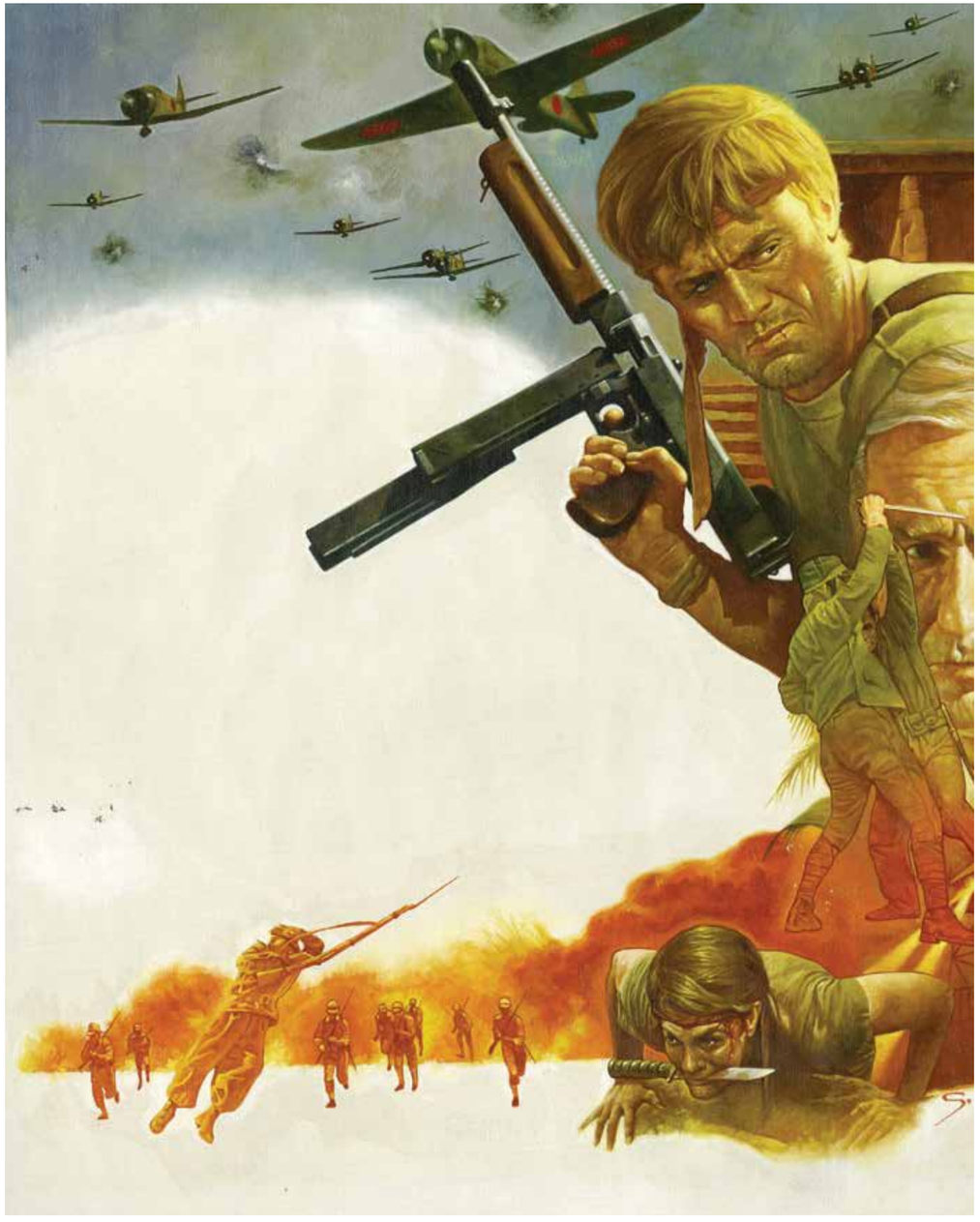


# COVERS UNCOVERED

Sanjulian

**ABOVE:** *JARRETT'S JADE by Frank Yerby. Cover. Oils on Canvas. Dell. 1960.*



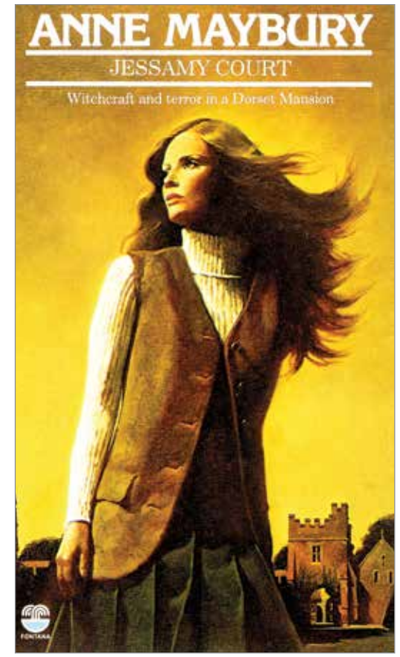


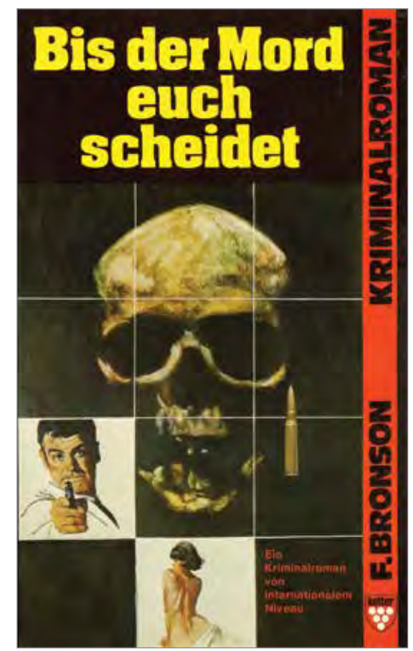
**ABOVE & RIGHT:** *Swiss Video Game Covers. Oils on Canvas. Titles & Dates Unknown.*

**ABOVE & RIGHT:** *Paperback Covers. Oils on Canvas. Titles. Publishers & Dates Unknown.*

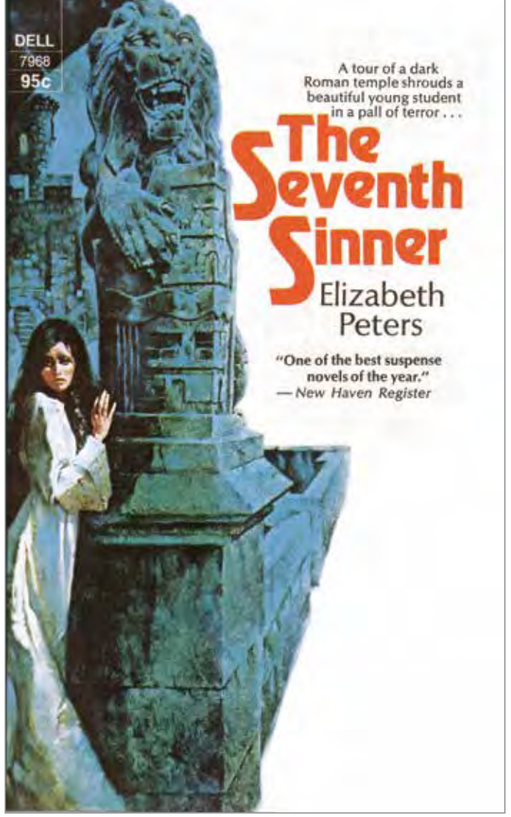
**ABOVE:** *Interior Illustration for Swiss Magazine. Oils on Canvas. Publisher & Date Unknown.* **RIGHT:** *Paperback Illustration. Oils on Canvas. Title & Date Unknown. Pocket Books USA.*

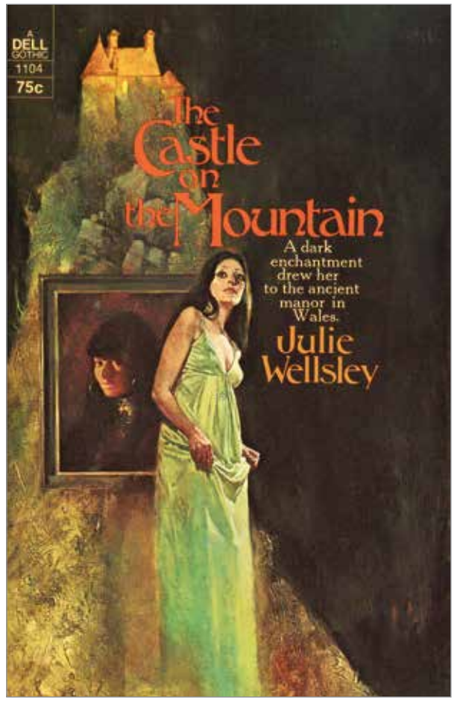
**ABOVE:** *Inside Cover Illustration for Paperback Novel. Oils on Canvas. Title, Publisher & Date Unknown.* **RIGHT:** *Paperback Cover. Oils on Canvas. Pocket Books USA. Title & Date Unknown.*

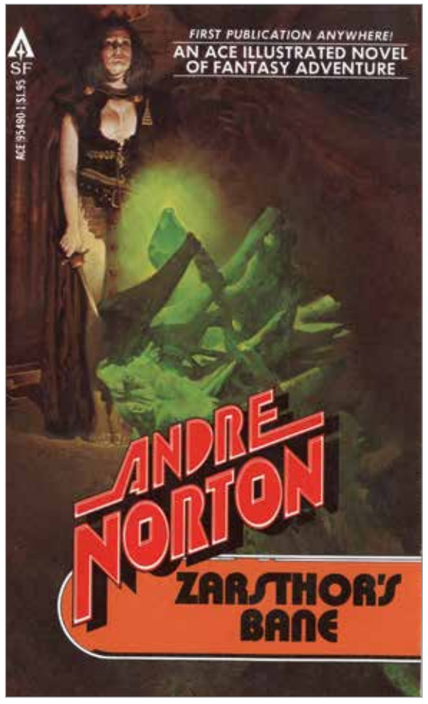


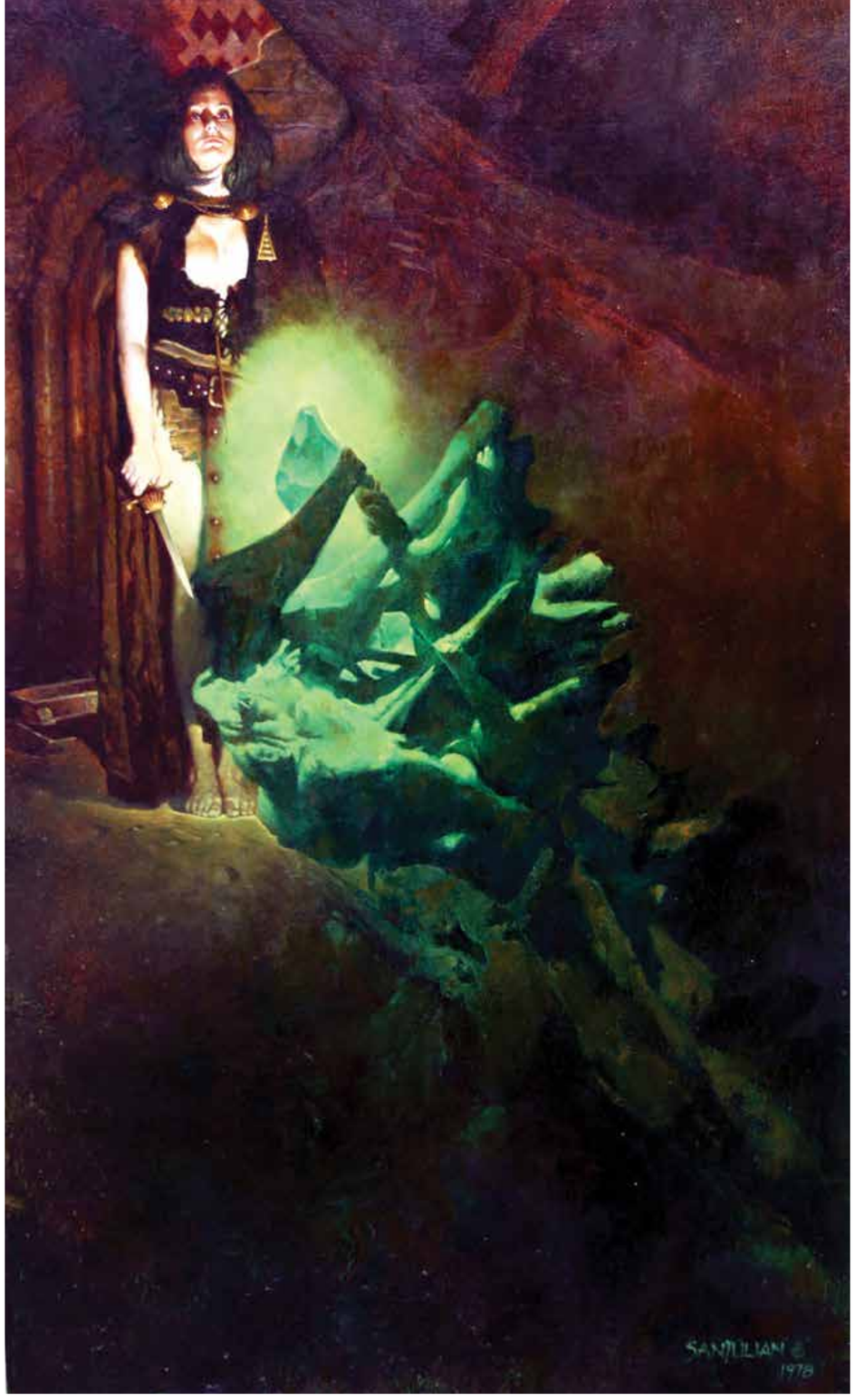



**LEFT**: *German Gothic Horror Paperback Cover. Oils on Canvas. Title, Publisher & Date Unknown.* **ABOVE:** *Early Paperback Covers. Oils on Canvas. Dates Unknown.*

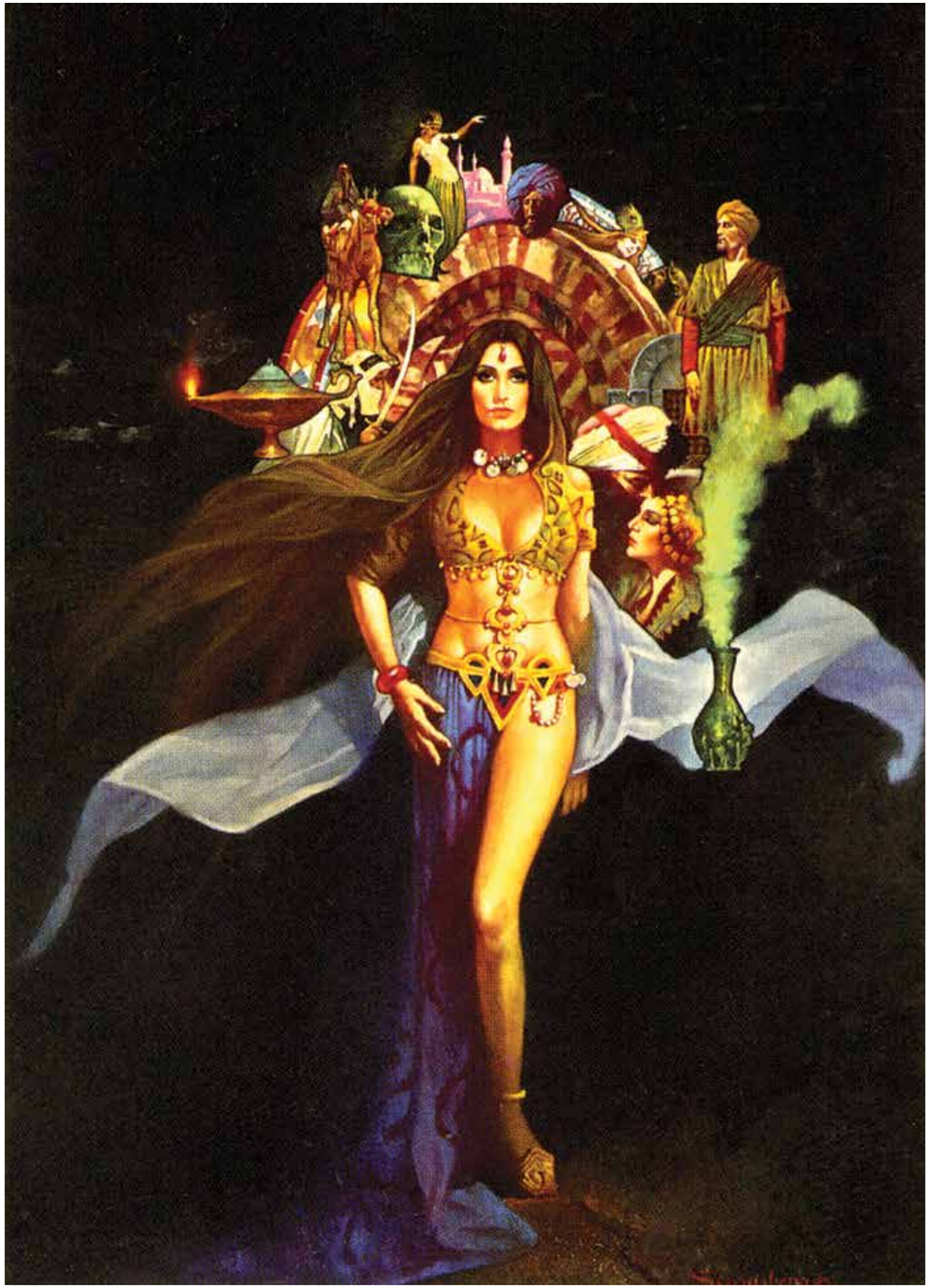





**LEFT:** *Early Paperback Covers. Oils on Canvas. Dates Unknown.* **ABOVE:** *ZARSTHOR'S BANE Cover. Also Used for VAMPIRELLA #107 Cover. Oils on Canvas. 1978.*



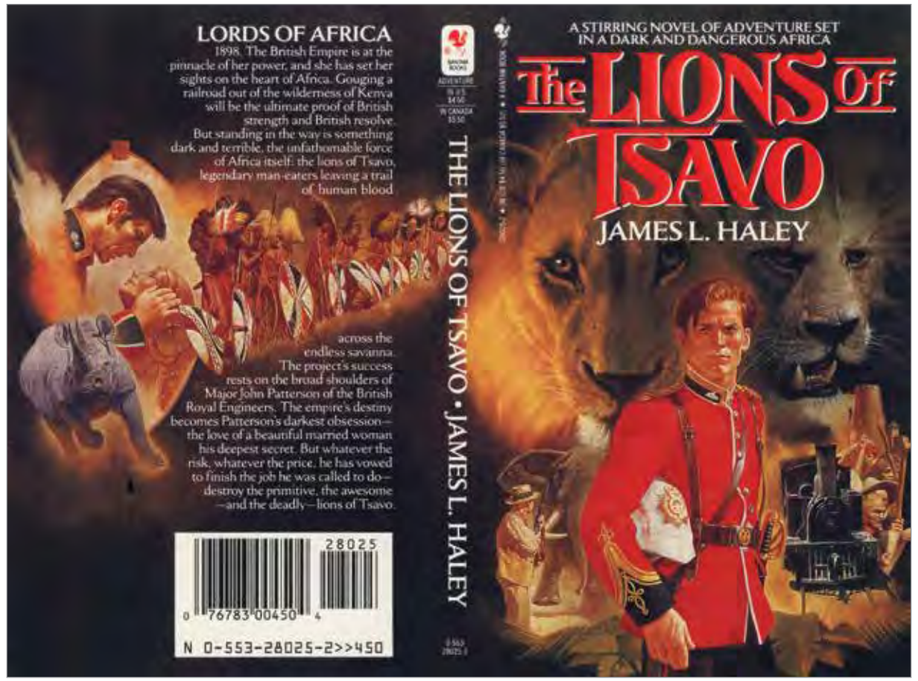
**ABOVE:** *THE VIZIER'S SECOND DAUGHTER by Robert F. Young. Cover. Oils on Canvas. DAW Books. 1985.*

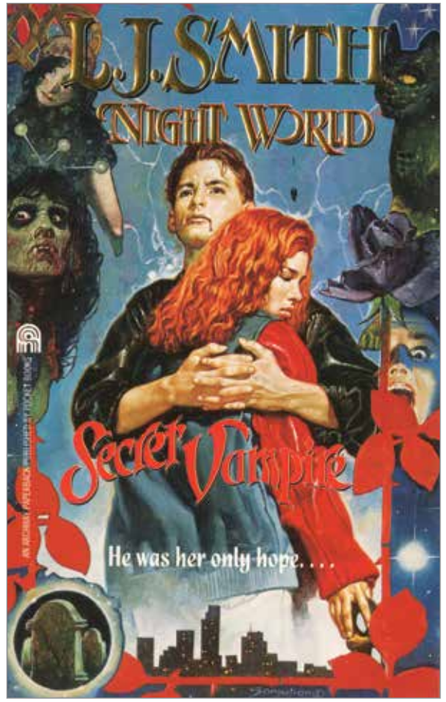
**ABOVE:** *THE GODS OF BAL-SAGOTH by Robert E. Howard. Cover. Oils on Canvas. Ace Books. 1979.*

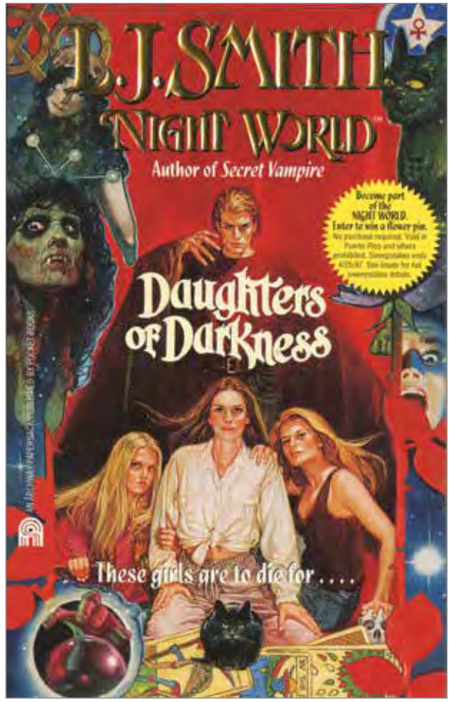
**LEFT:** *FANTASY EARTH. Cover. Oils on Canvas. Pocket Books Germany. Date Unknown.* **ABOVE:** *TREASURE OF LIGHT. Cover. Oils on Canvas. Publisher Unknown. 1972.*

**LEFT:** *Paperback Cover. Oils on Canvas. Title, Publisher & Date Unknown.* **ABOVE:** *THE SELECT by F. Paul Wilson. Cover. Oils on Canvas. Dell Publishing. 1994.*

*THE SELECT.* **ABOVE TOP:** *Front Cover. Mixed Media on Canvas.* **ABOVE:** *Printed Cover.* **RIGHT:** *Front Cover Detail.*

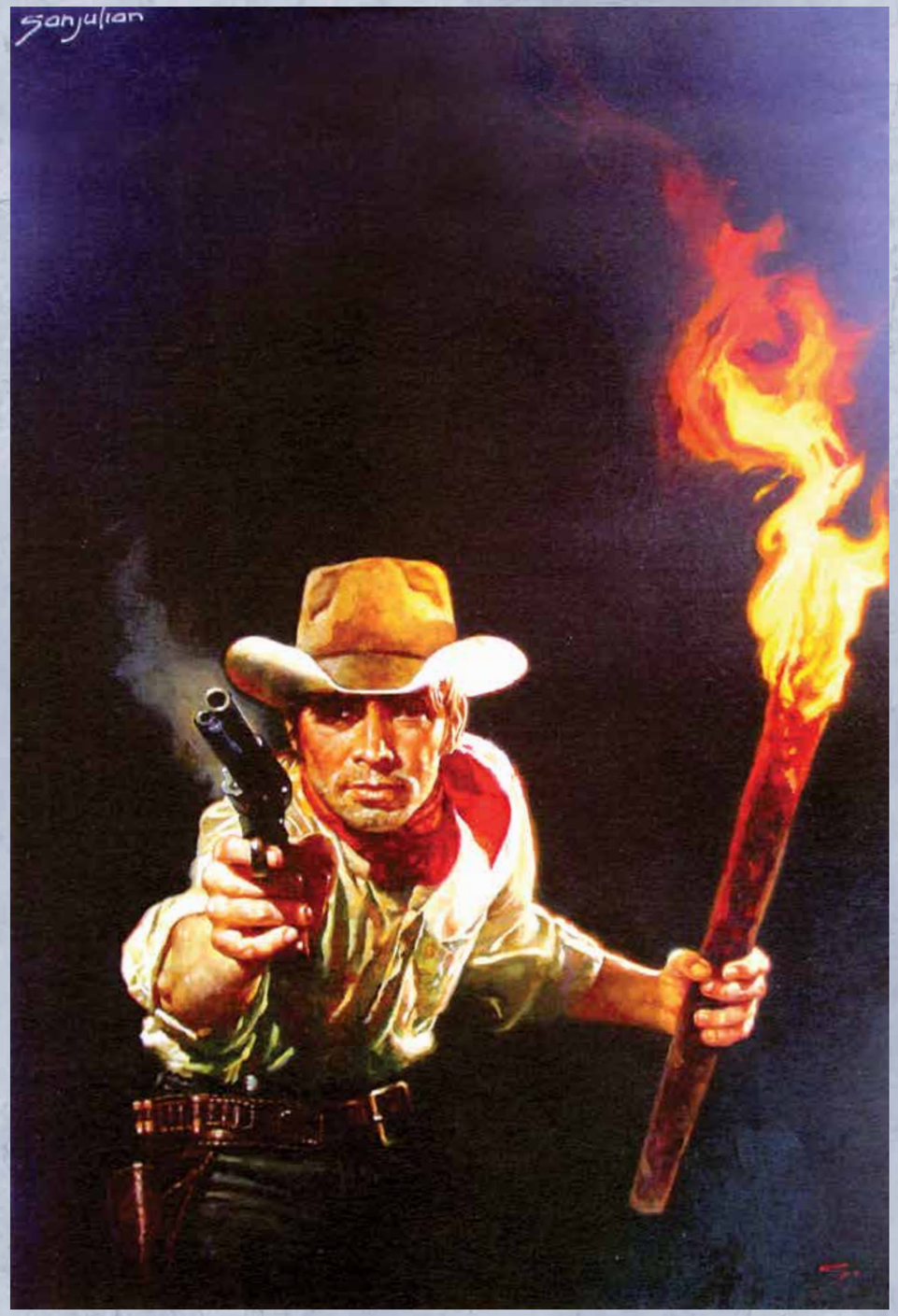


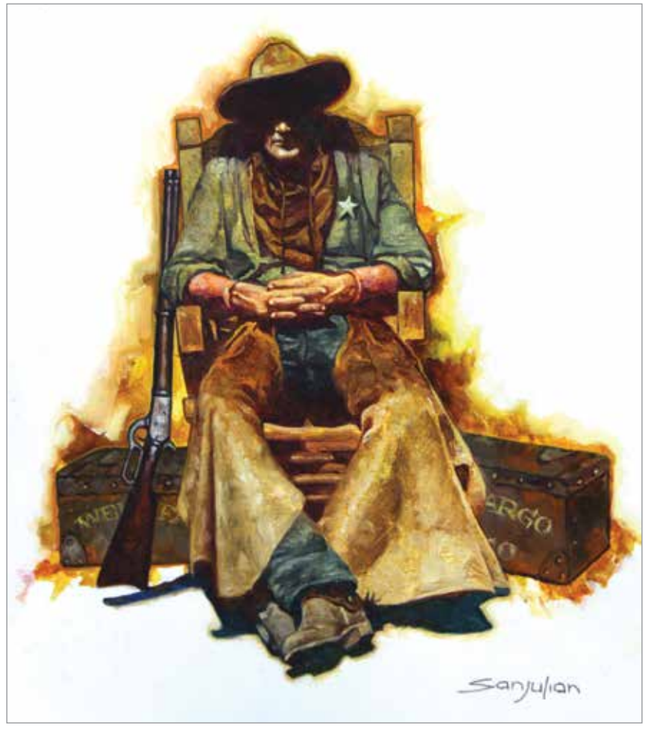



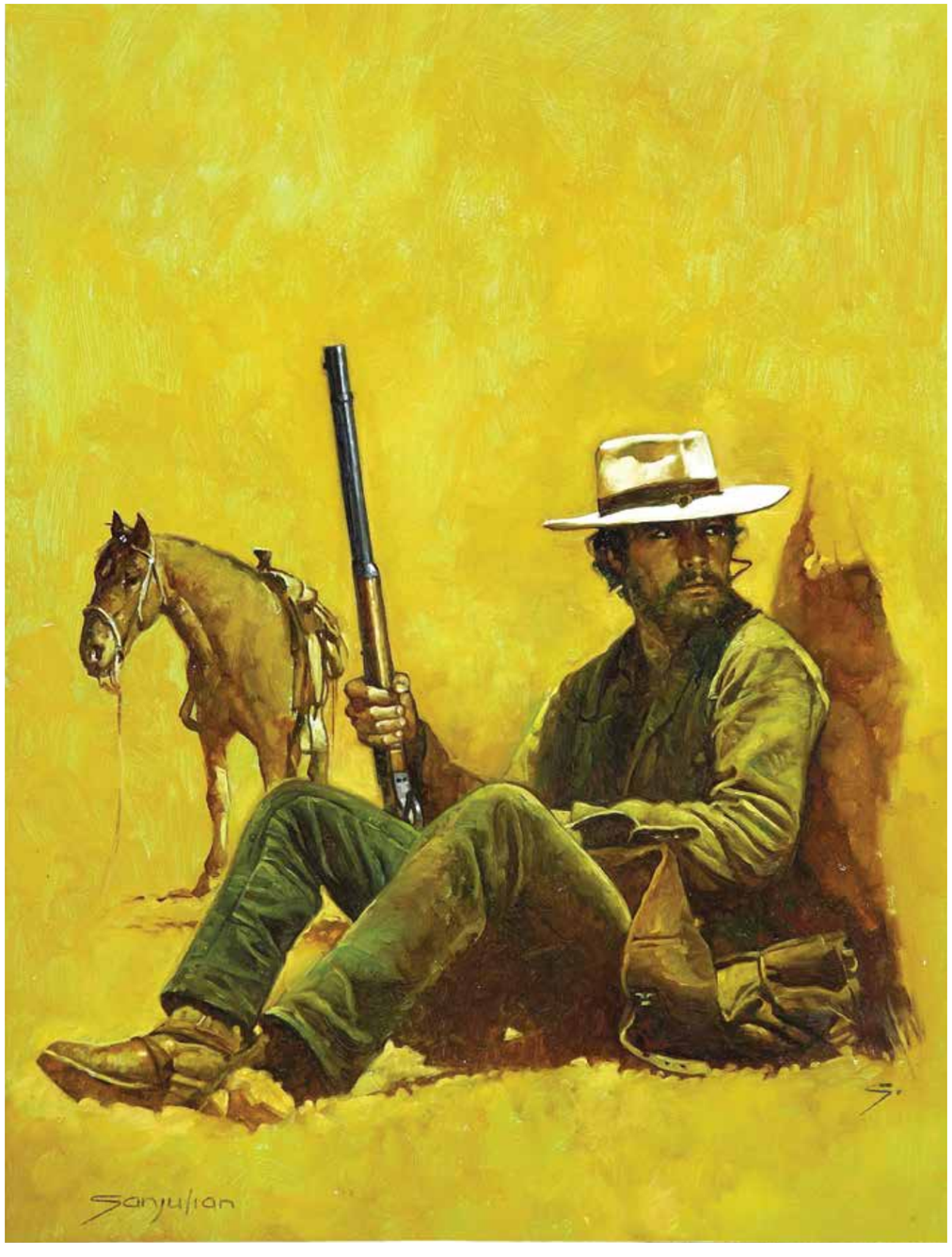

*THE LIONS OF TSAVO by James L. Haley.* **ABOVE:** *Pencil on Paper.* **RIGHT TOP:** *Printed Cover. Oils on Canvas. Bantam Books 1989.*

**ABOVE:** *NIGHT WORLD Books 1 & 2 by L. J. Smith. Printed Covers. Oils on Canvas. Archway Paperbacks/Pocket Books. 1996.*



**ABOVE:** *Western Novel Cover. Oils on Canvas. Title, Publisher & Date Unknown.* **RIGHT:** *GUN DOWN by Brian Garfield. Cover. Oils on Canvas. Dell Publishing 1971.*



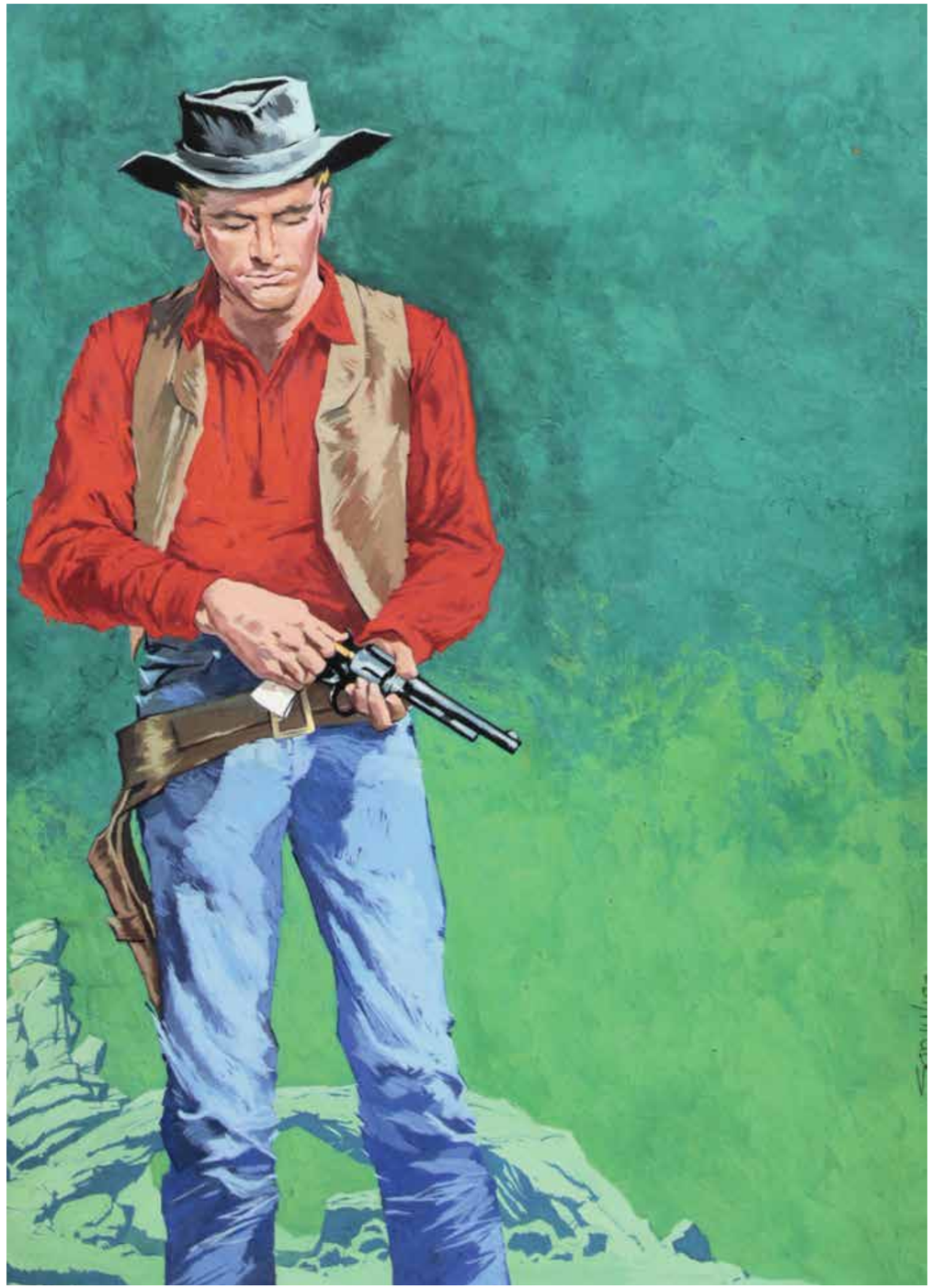




**LEFT, ABOVE & NEXT TWO PAGES:** *Various Western Paperback Covers. Oils on Canvas. Titles, Publishers & Dates Unknown.*

LASSITER
AMERIKAS GROSSER WESTERN-ERFOLG
DIE FRAU, DIE LASSITER VERFLUCHTE
JACK SLADE
BASTEI LÜBBE

TRES COLECCIONES TREPIDANTES Y LLENAS
DE EMOCION QUE LEEN LOS AMANTES DEL
"WESTERN AMERICANO"
CAMINOS DEL OESTE
SALVAJE TAMPA
INDOMITO OESTE

TREASURE MAP



**ABOVE & RIGHT:** *Western Paperback Covers. Titles Unknown. Oils on Canvas. Selecciones Ilustradas. 1961.*

**ABOVE:** *Western Illustration. Oils on Canvas. Title & Date Unknown.*



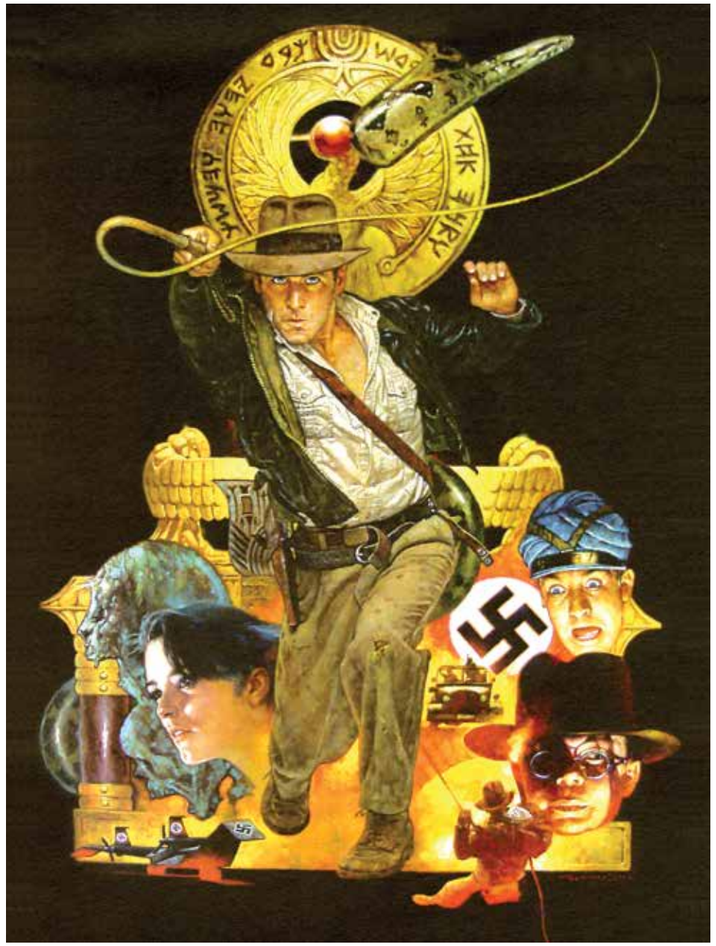
# SCREEN DREAMS

Sanjulian

**ABOVE:** *GAME OF THRONES. Oils on Canvas. Date Unknown.*

*GAME OF THRONES.* **ABOVE & RIGHT:** *Oils on Canvas. Dates Unknown.*

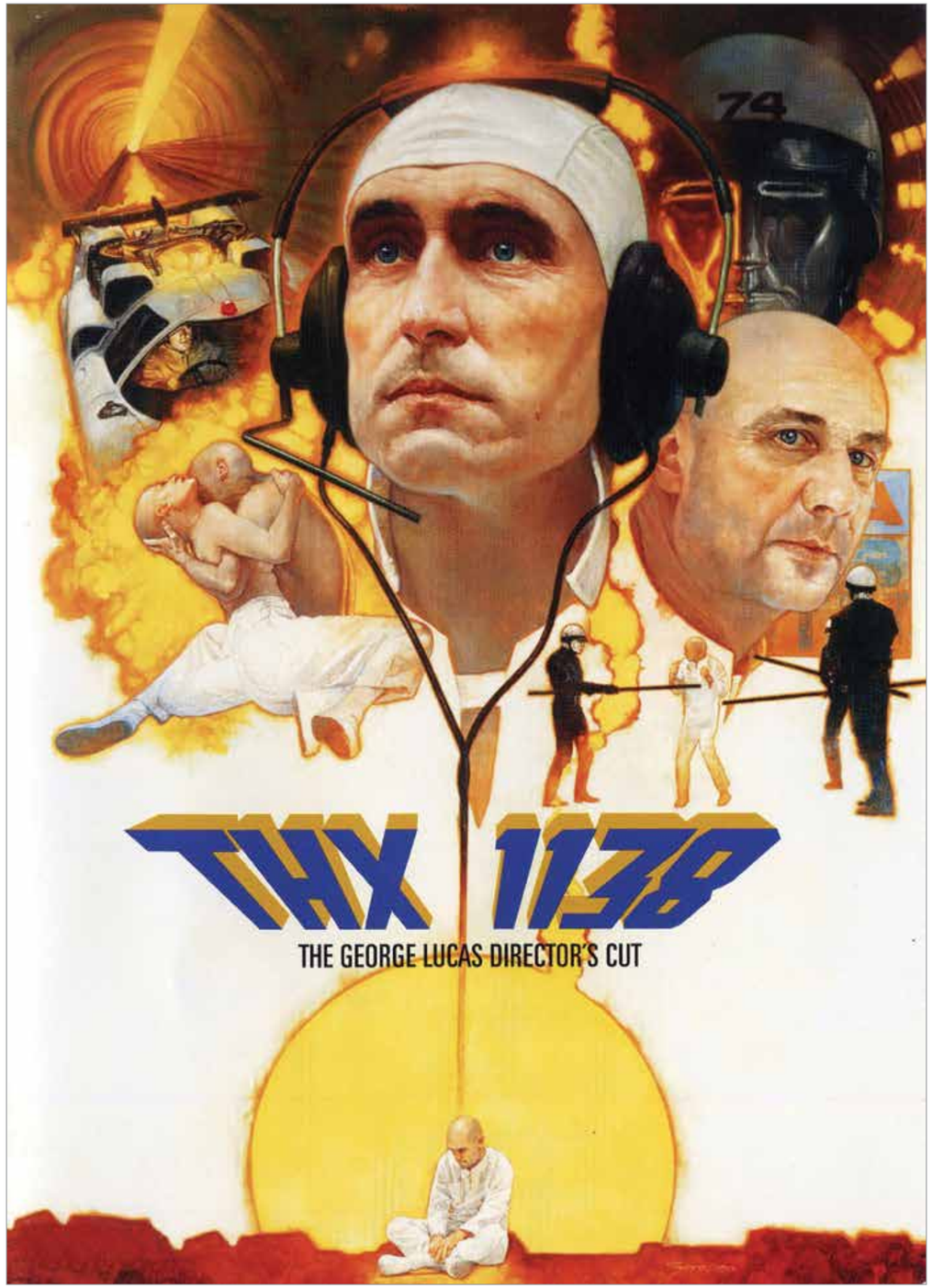
**RIGHT:** *DAENERYS TARGARYEN. Oils on Canvas. Date Unknown.*



*INDIANA JONES.* **ABOVE & RIGHT:** *Oils on Canvas. Dates Unknown.*

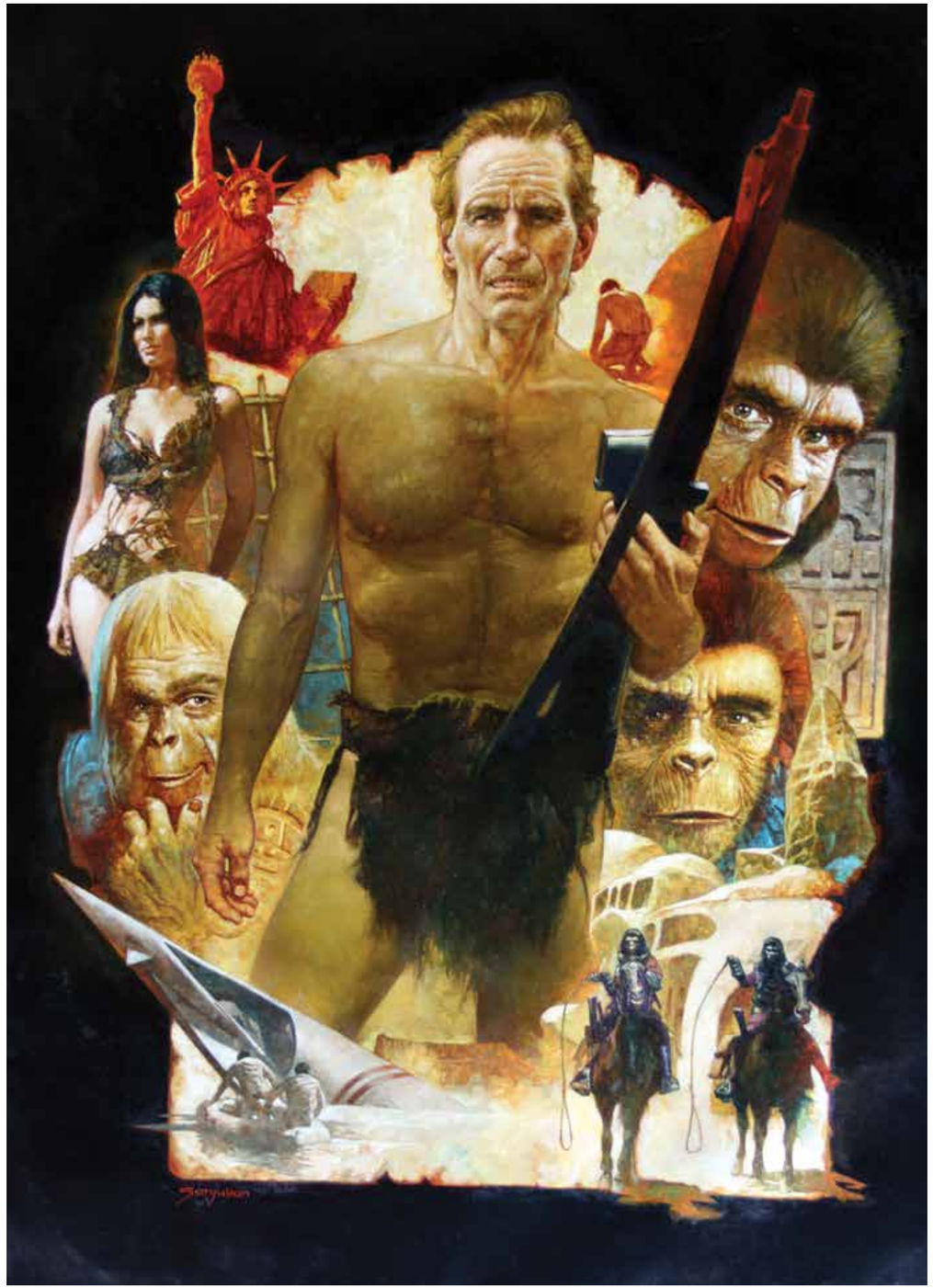
*BLADE RUNNER.* **ABOVE:** *Pencil on Paper. 2018.* **RIGHT:** *Oils on Canvas. Dates Unknown.*

**ABOVE:** *PRINCESS LEIA. Pencil on Paper. Private Commission. Date Unknown.* **RIGHT:** *THE DARK SIDE. Oils on Canvas. Private Commission. Date Unknown.*




**ABOVE:** *STAR WARS - VILLAINS. Private Commission. Oils on Canvas. 2018.* **RIGHT:** *THX 1138 - THE GEORGE LUCAS DIRECTOR'S CUT. DVD Cover. Oils on Canvas. 2004.*

*MARS ATTACKS!* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Dates Unknown.*

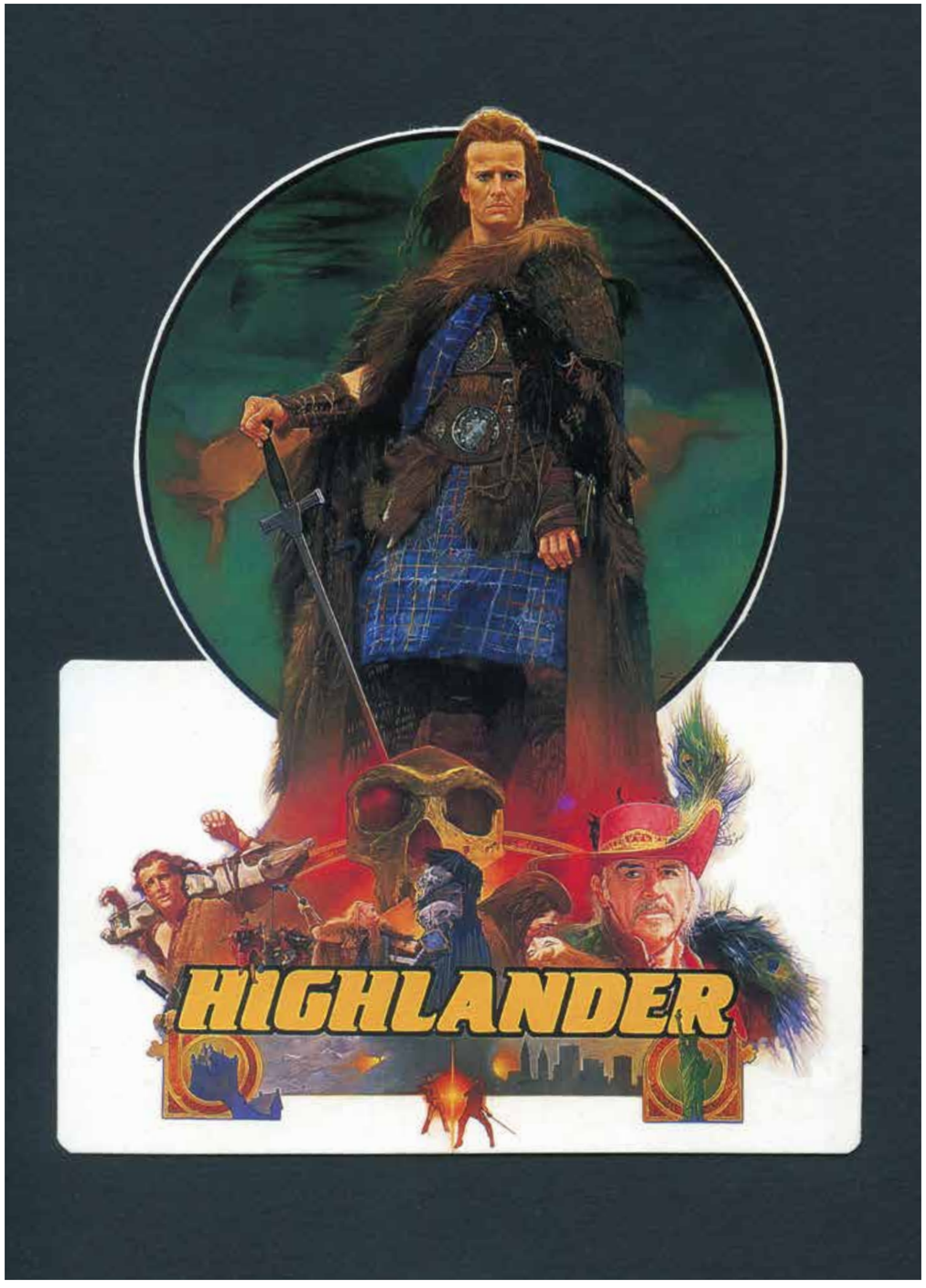


**LEFT:** *CONSPIRACY OF THE PLANET OF THE APES. Oils on Canvas. Archaia. 2011.* **ABOVE:** *PLANET OF THE APES. Oils on Canvas. Date Unknown.*

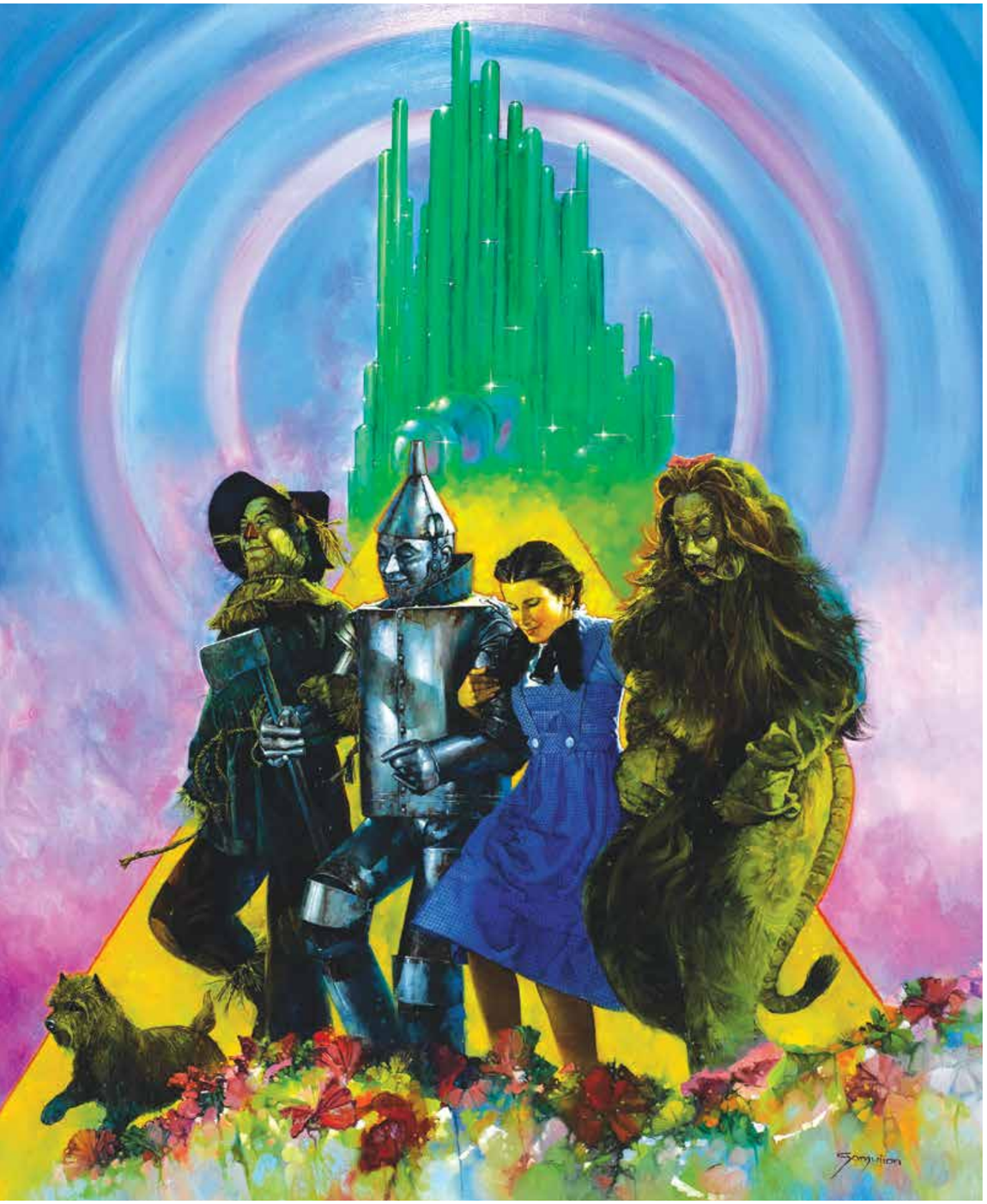
**ABOVE:** *THE ROCKETEER. Private Commission. Oils on Canvas. Date Unknown.* **RIGHT:** *THE JOKER. Private Commission. Pencil & Paint on Paper. 2018.*

**LEFT:** *GANDALF. Oils on Canvas. Date Unknown.* **ABOVE:** *THE HOBBIT. FAMOUS MONSTERS OF FILMLAND #265. Cover. Oils on Canvas. Movieland Classics, LLC. 2013.*

**RIGHT:** *DRAGON SLAYER. Oils on Canvas. Private Commission. Date Unknown.*



**ABOVE:** *HIGHLANDER. Oils on Canvas. Date Unknown.* **RIGHT:** *LA FEBRE D'OR. Oils on Canvas. 1993.*

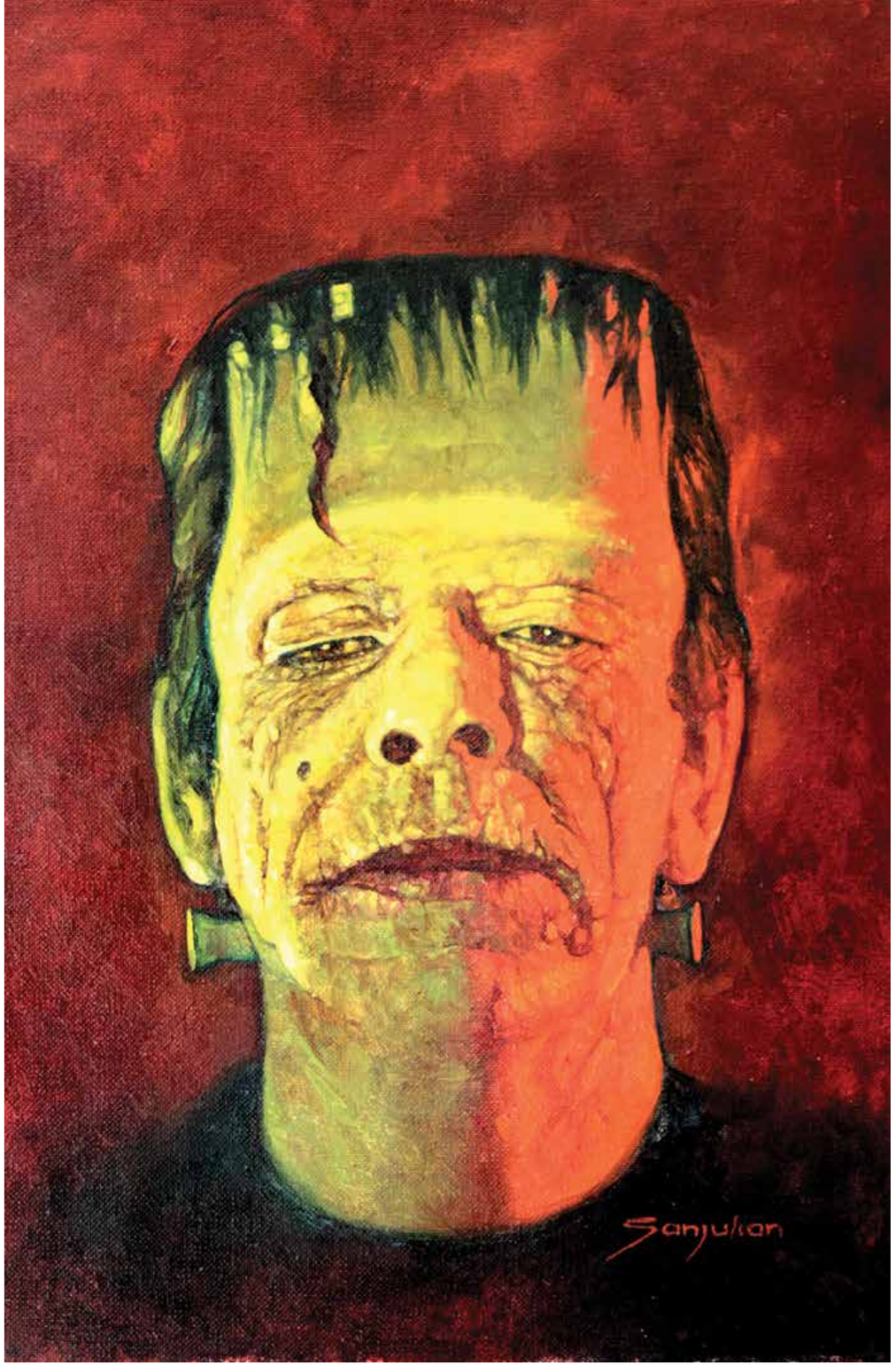


**ABOVE:** *THE WIZARD OF OZ. Oils on Canvas. Date Unknown.*



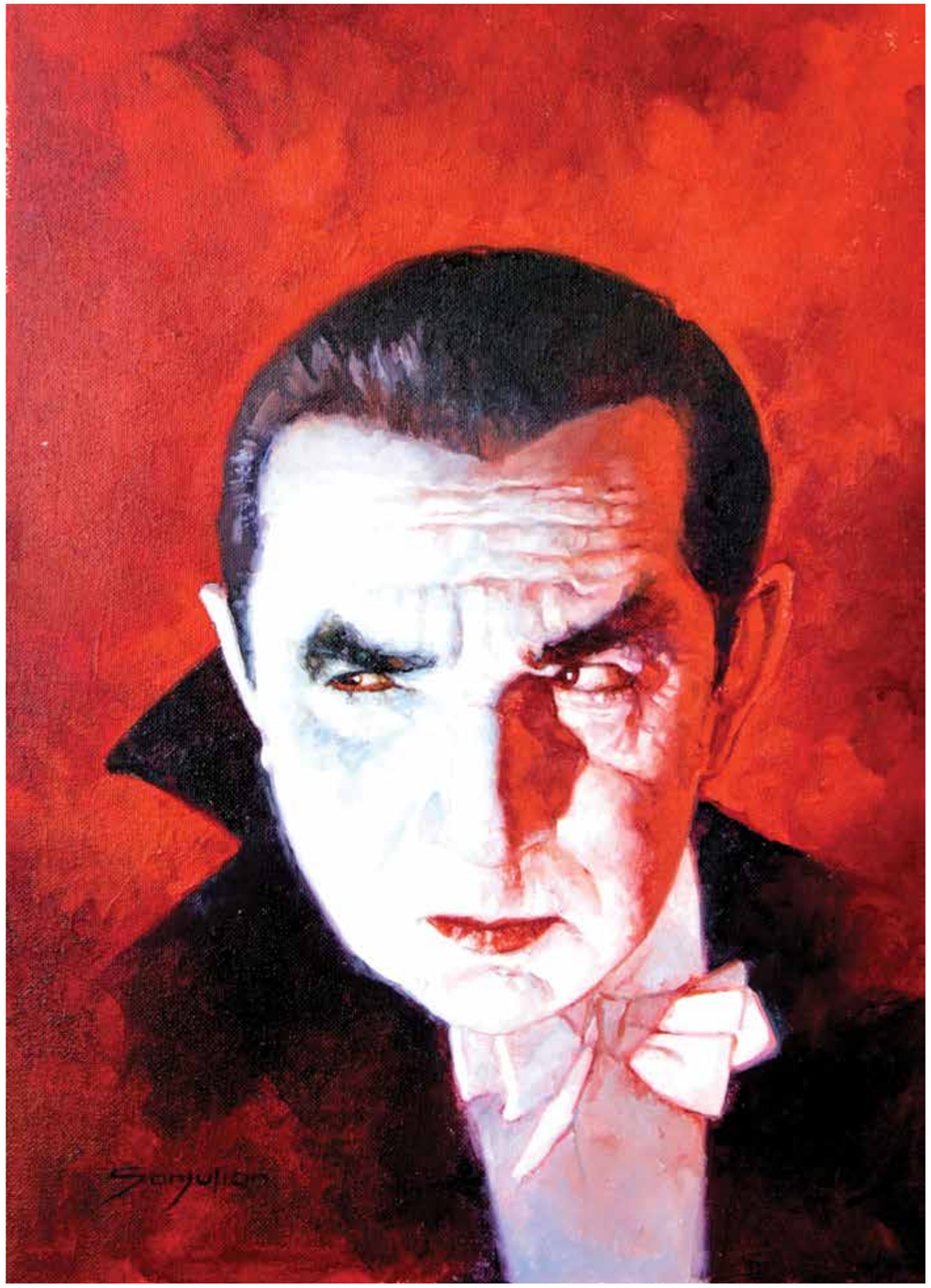
# HERE BE MONSTERS

Sanjulian

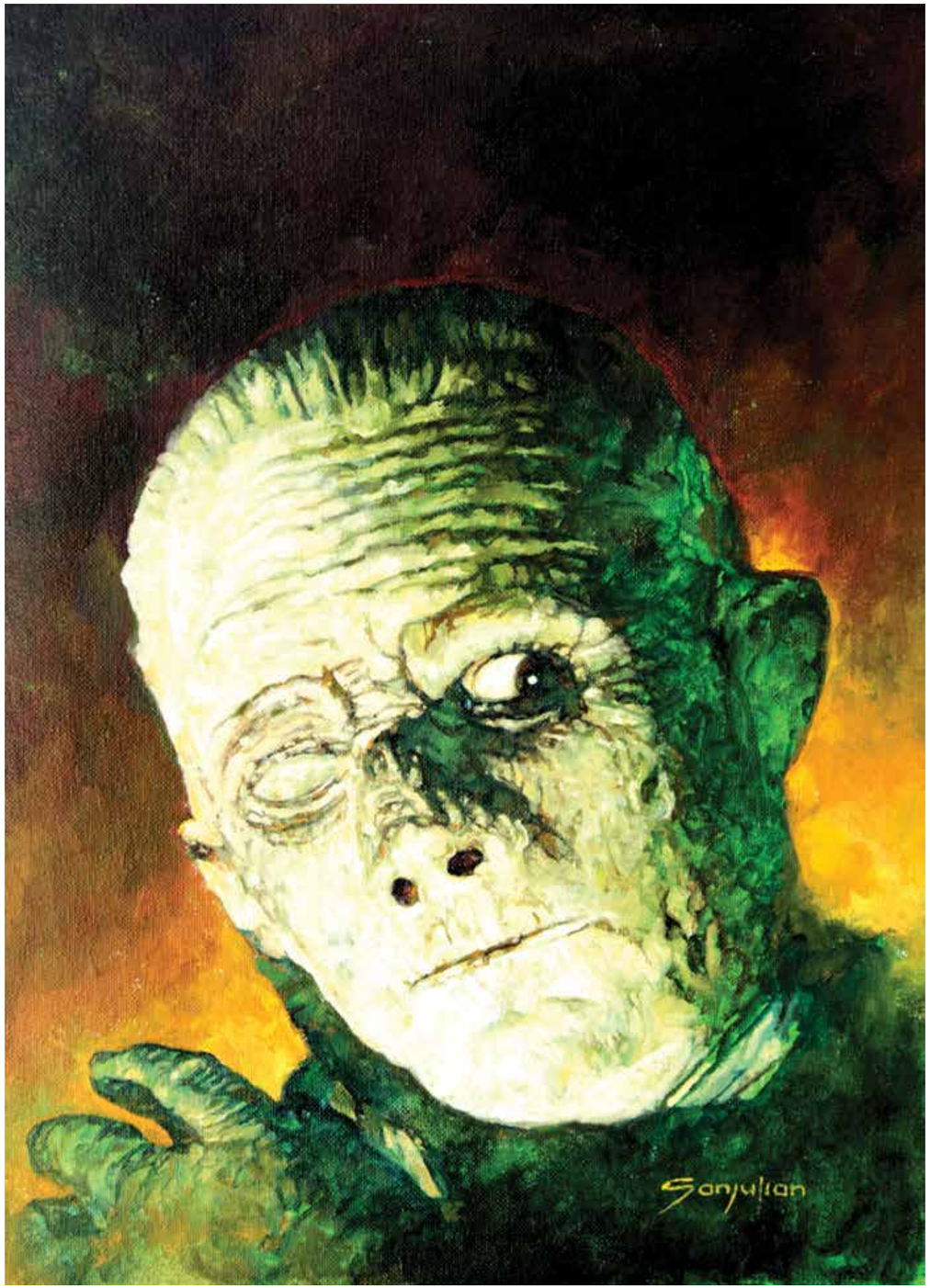



**ABOVE:** *FRANKENSTEIN'S MONSTER. Oils on Canvas. FAMOUS MONSTERS OF FILMLAND. Movieland Classics, LLC. Date Unknown.*

**ABOVE:** *THE BRIDE OF FRANKENSTEIN. Oils on Canvas. FAMOUS MONSTERS OF FILMLAND. Movieland Classics, LLC. Date Unknown.*

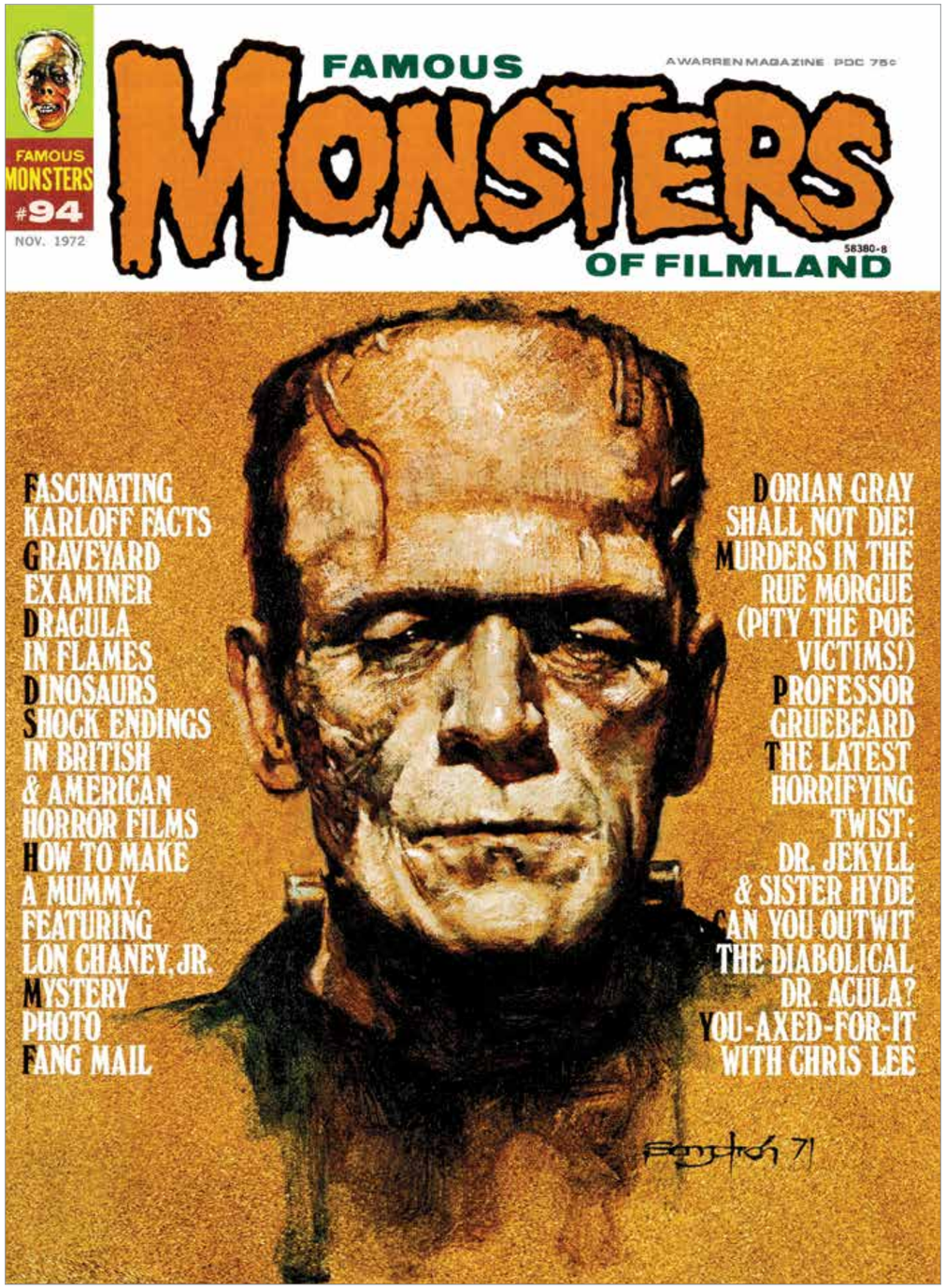



**ABOVE:** *DRACULA. Oils on Canvas. FAMOUS MONSTERS OF FILMLAND. Movieland Classics, LLC. Date Unknown.*




**ABOVE:** *THE MUMMY. Oils on Canvas. FAMOUS MONSTERS OF FILMLAND. Movieland Classics, LLC. Date Unknown.*

**ABOVE:** *THE CREATURE FROM THE BLACK LAGOON. Oils on Canvas. FAMOUS MONSTERS OF FILMLAND. Movieland Classics, LLC. Date Unknown.*



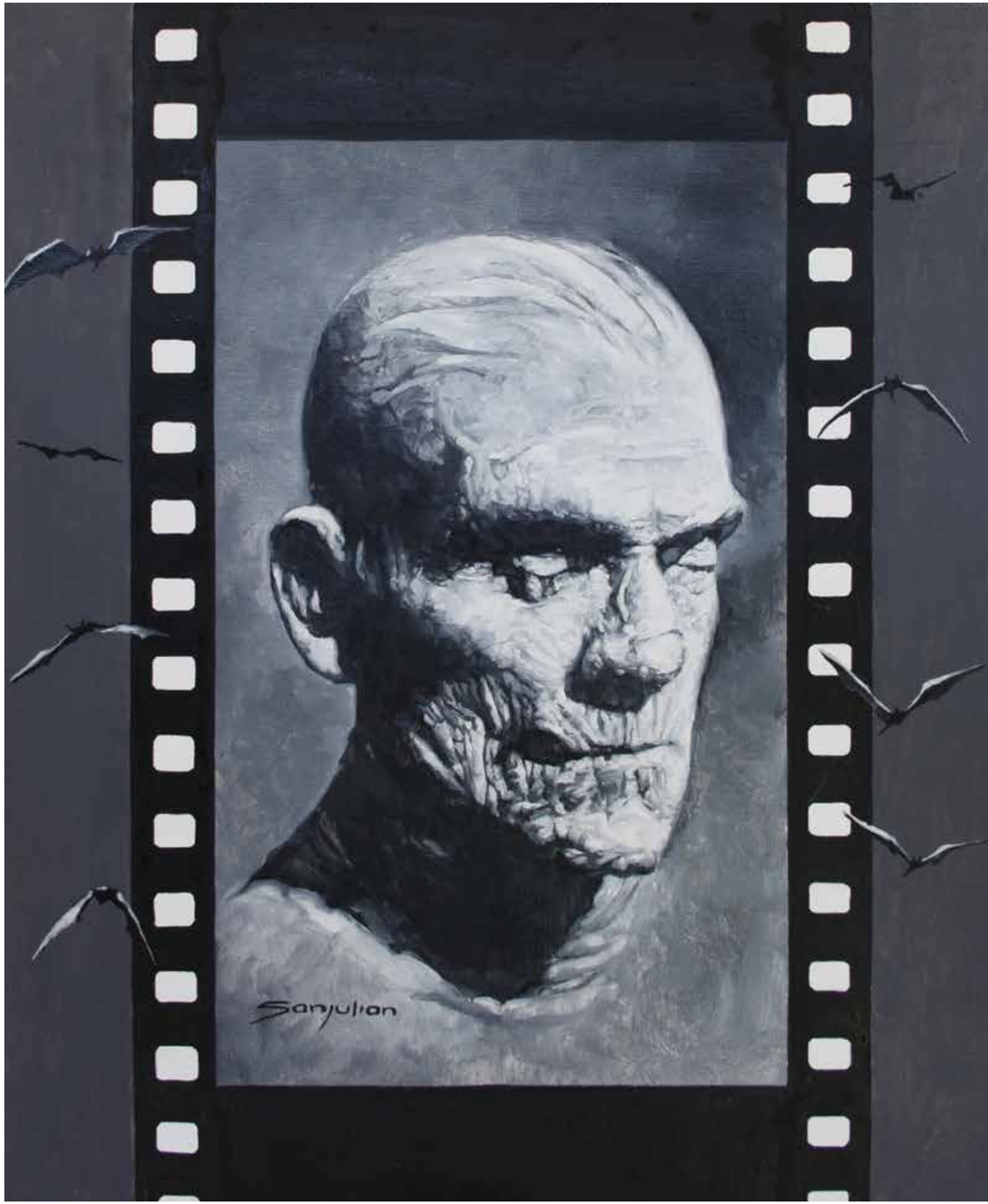

**ABOVE:** *FAMOUS MONSTERS OF FILMLAND #94. Cover. Oils on Canvas. Warren Publishing. 1971.*

**ABOVE:** *FAMOUS MONSTERS. Oils on Canvas. Sanjulian's Personal Collection. Date Unknown.*

**ABOVE:** *FRANKENSTEIN'S MONSTER. Oils on Canvas. Warren Publishing. Date Unknown.*

**ABOVE:** *FRANKENSTEIN VERSUS THE WOLF MAN. Oils on Canvas. Warren Publishing. Date Unknown.*

**ABOVE:** *THE BRIDE OF FRANKENSTEIN. Oils on Canvas. Warren Publishing. Date Unknown.*

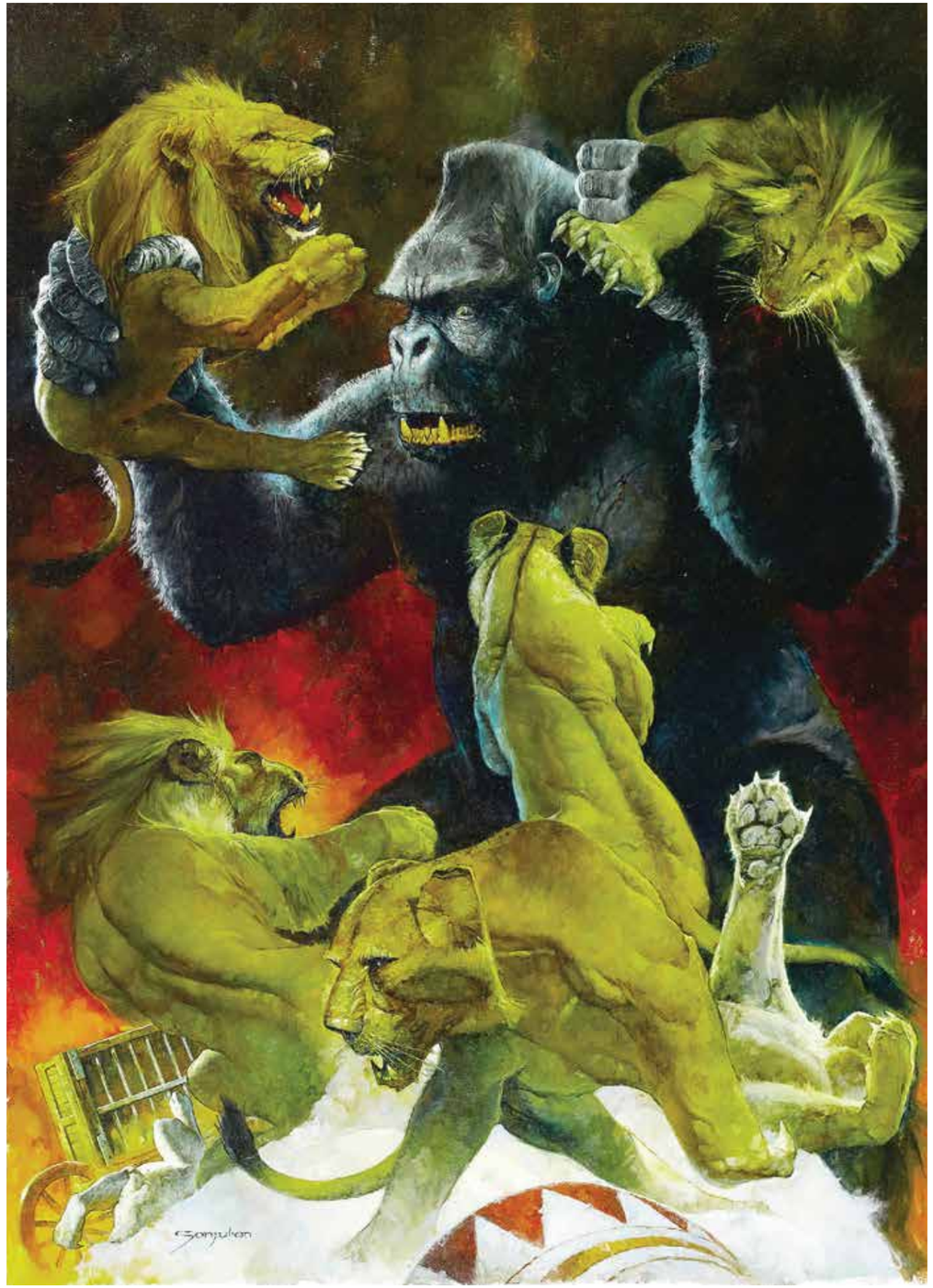



**ABOVE:** *DRACULA. Oils on Canvas. Warren Publishing. Circa 1990s.* **RIGHT:** *THE MUMMY. Oils on Canvas. Warren Publishing. Date Unknown.*

*THE MUMMY.* **ABOVE:** *FAMOUS MONSTERS OF FILMLAND #185. Cover. Oils on Canvas. Warren Publishing. 1982.* **RIGHT:** *Oils on Canvas. Warren Publishing. Date Unknown.*

*THE CREATURE FROM THE BLACK LAGOON.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Private Commission. Date Unknown.*

*THE CREATURE FROM THE BLACK LAGOON.* **ABOVE & RIGHT:** *Oils on Canvas. Dates Unknown.*




*MIGHTY JOE YOUNG.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Dates unknown.*

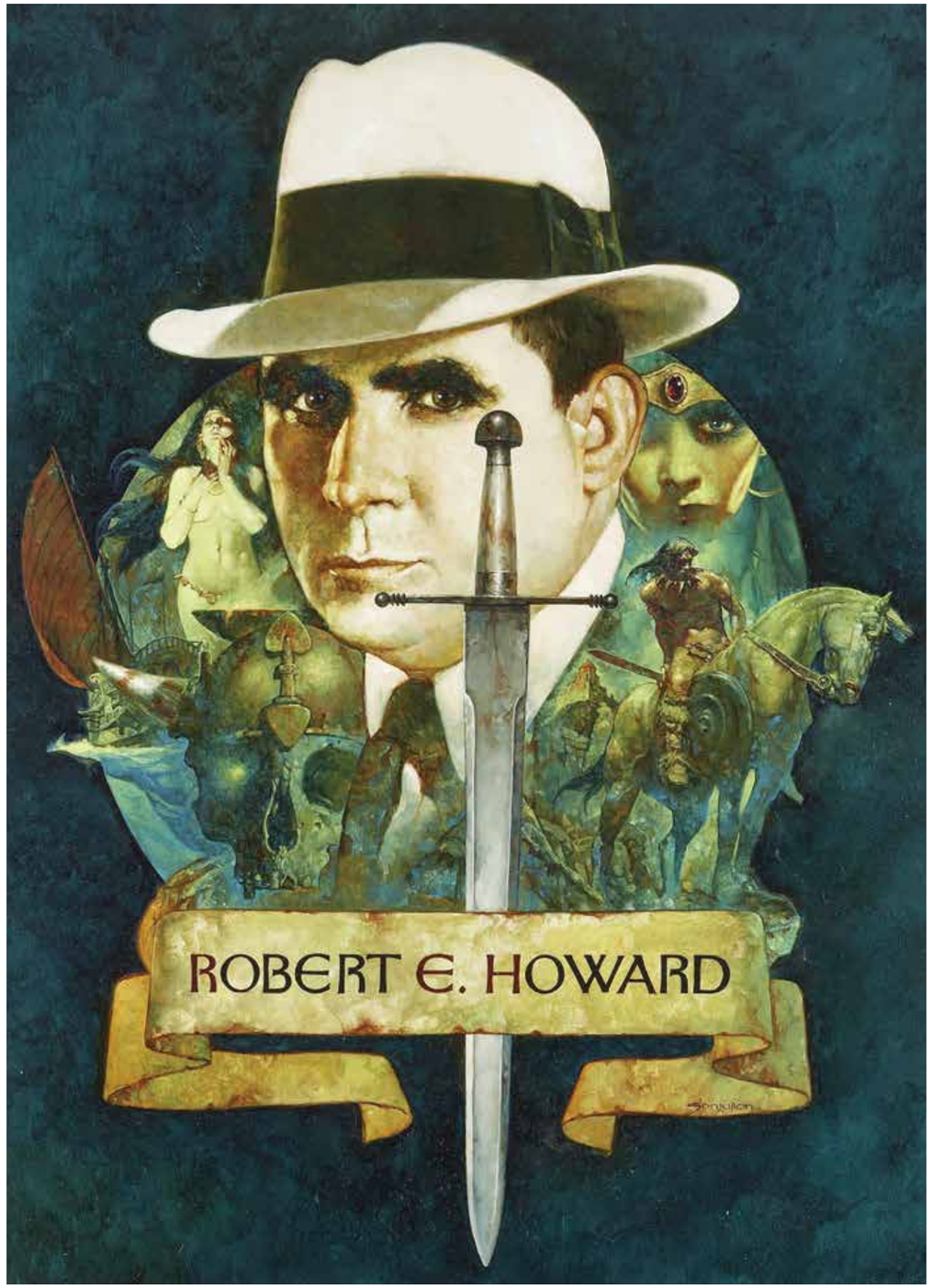
*KING KONG.* **ABOVE & RIGHT:** *Oils on Canvas. Dates Unknown.*

**ABOVE:** *KONG. Oils on Canvas. Selecciones Ilustradas. 1976.*

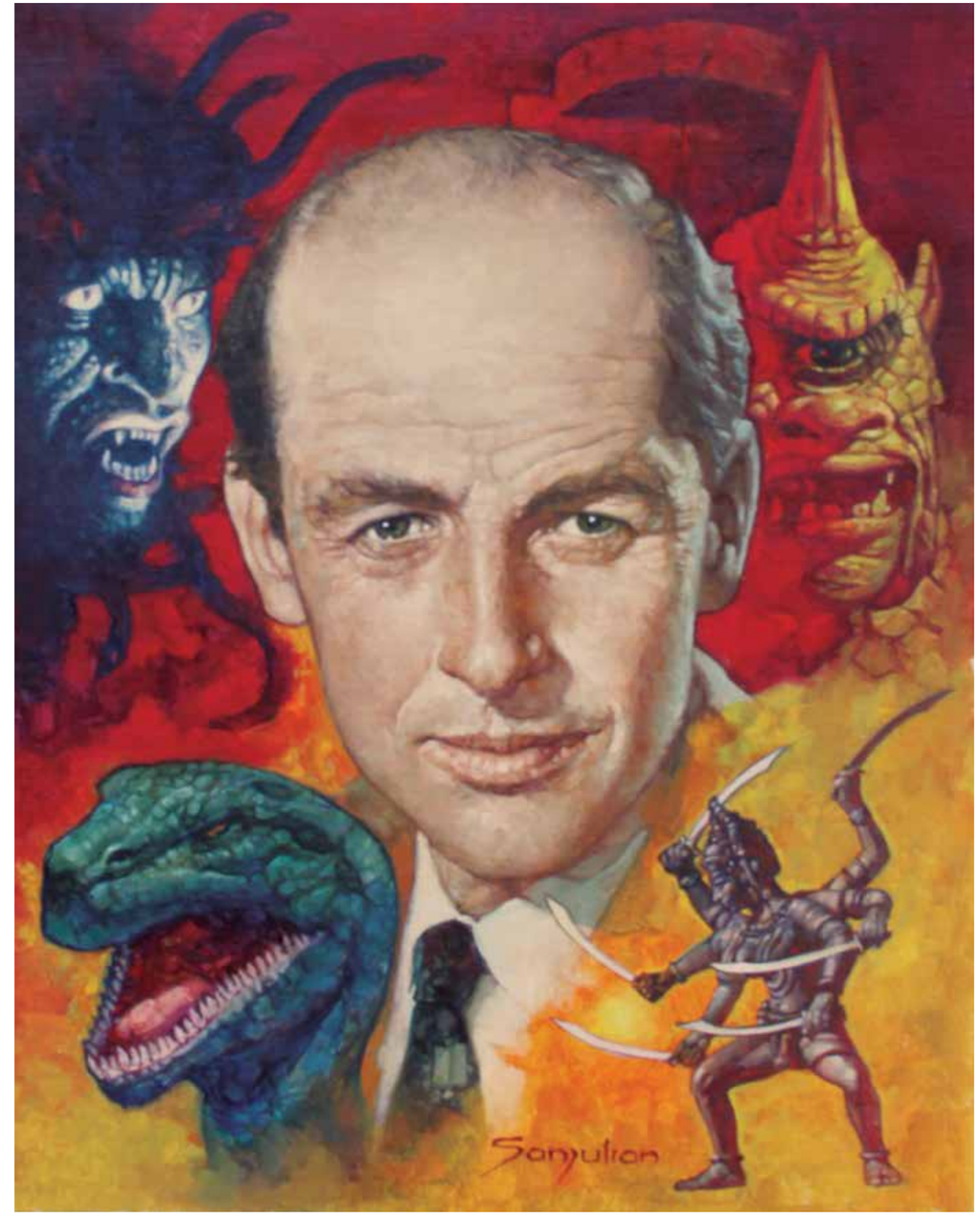


# LEGENDS & ICONS

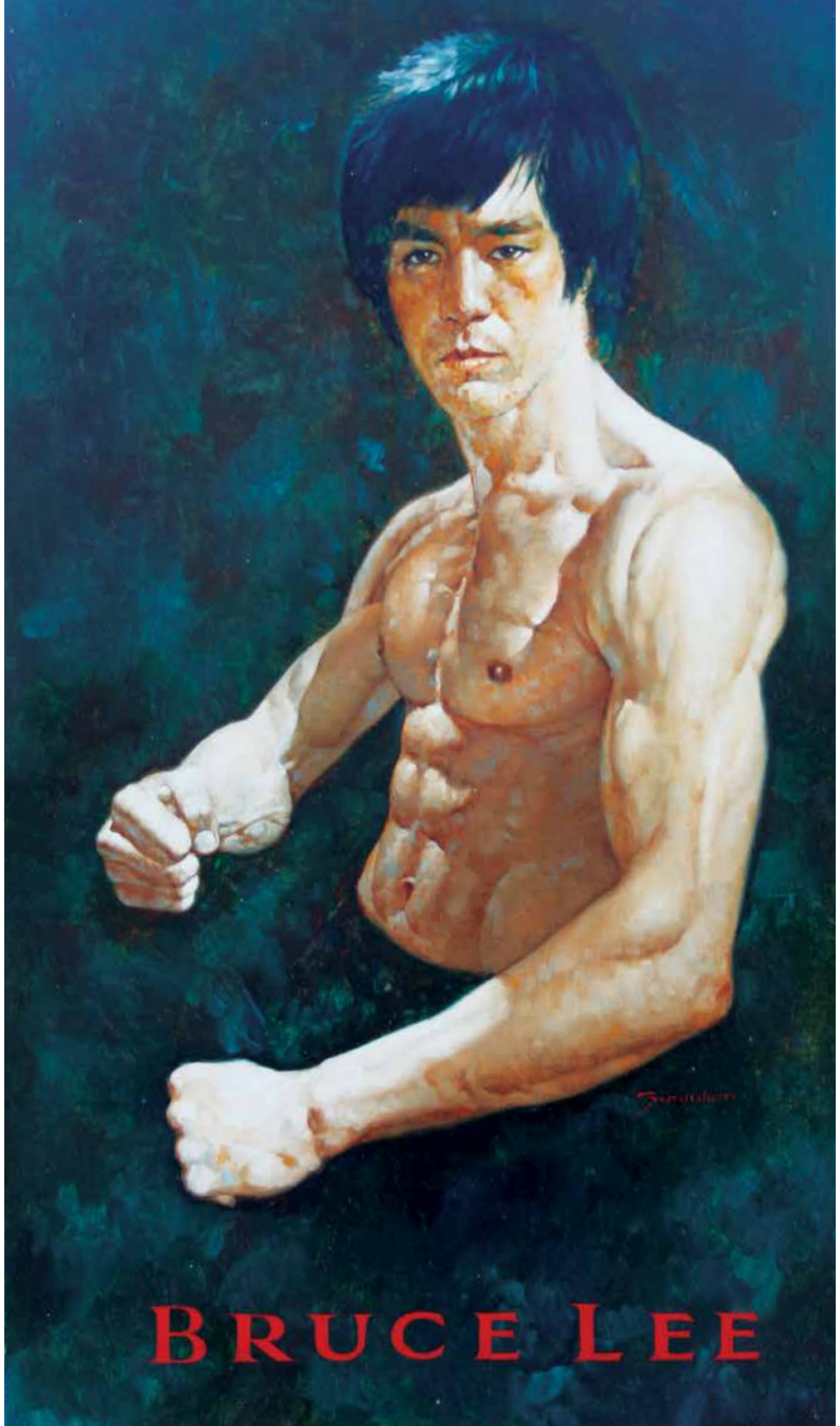
Sanjulian

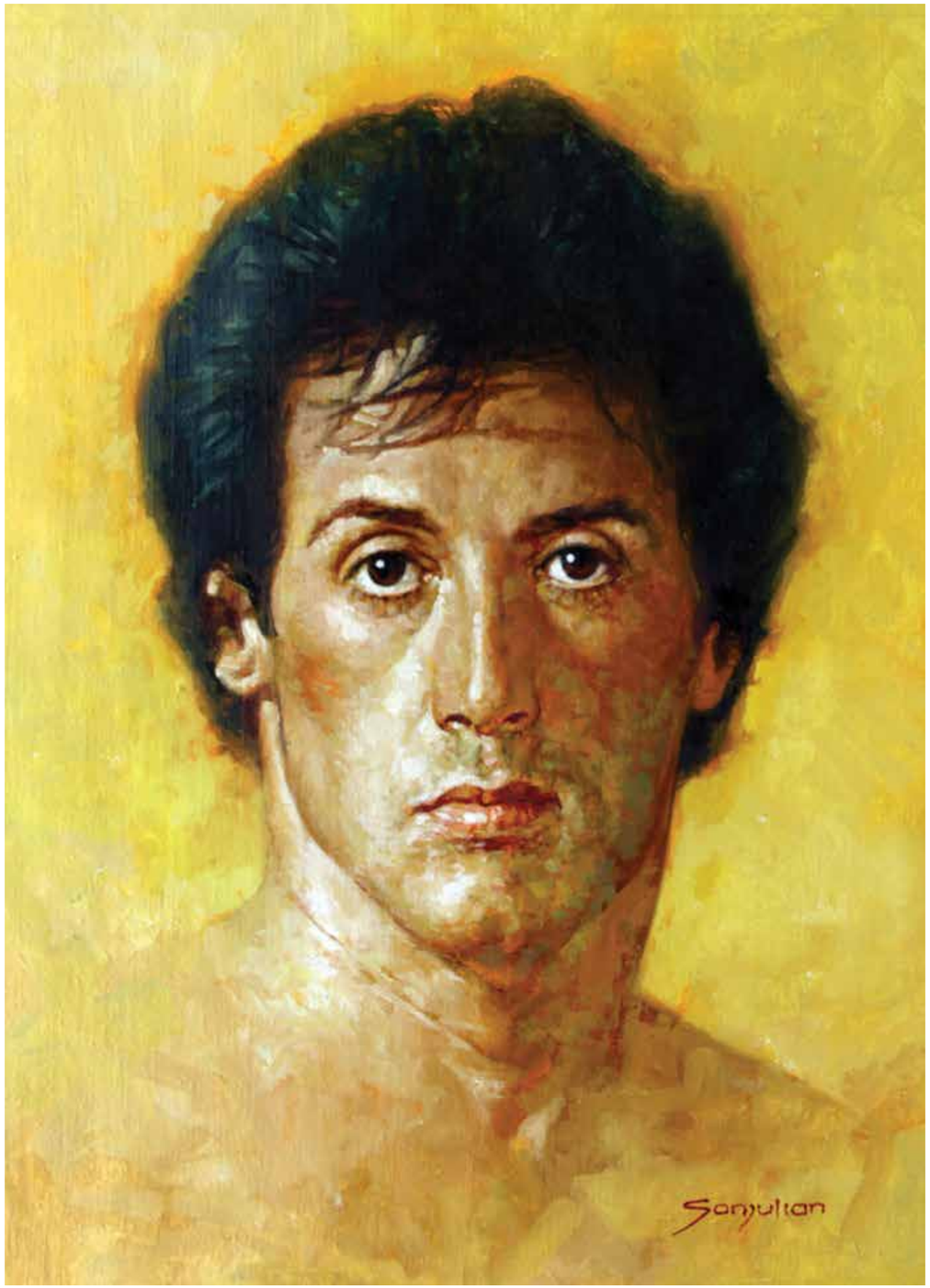



**ABOVE:** *ROBERT E. HOWARD. Oils on Canvas. Date Unknown.*

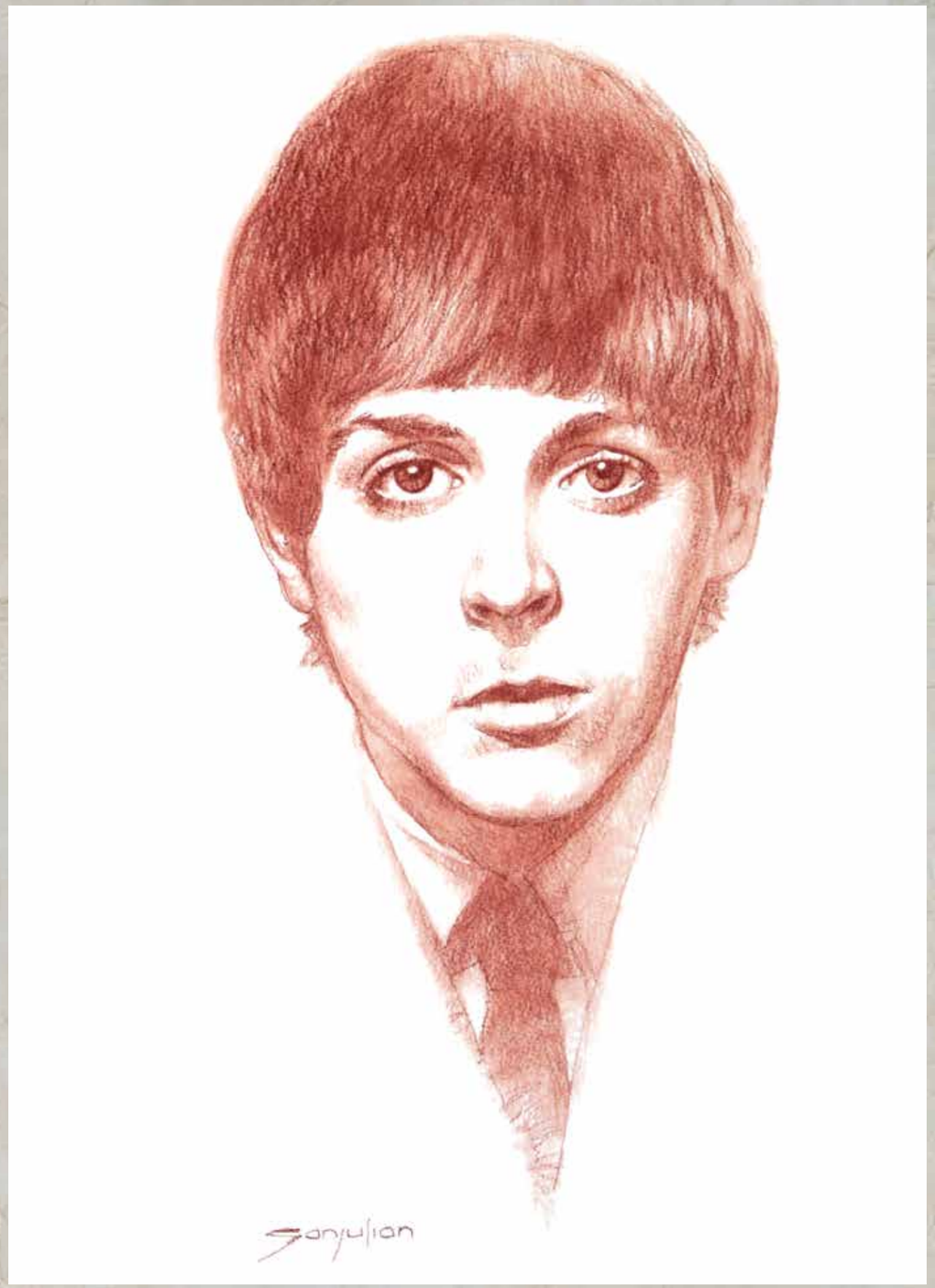



**ABOVE:** *FORREST J. ACKERMAN. Oils on Canvas. Date Unknown.* **RIGHT:** *RAY HARRYHAUSEN. Oils on Canvas. Date Unknown.*

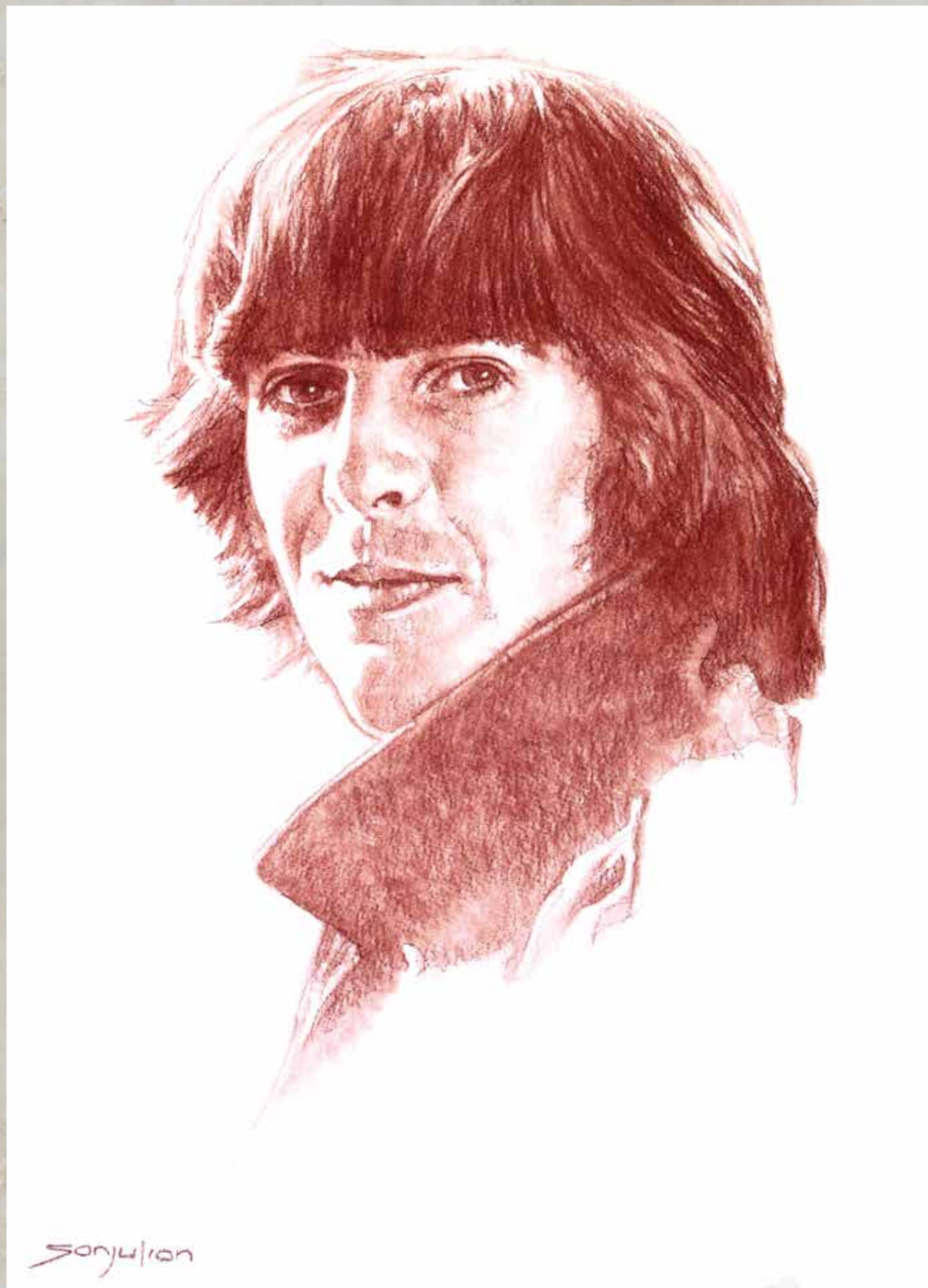



**LEFT:** *BRUCE LEE. Oils on Canvas. Date Unknown.* **ABOVE:** *SYLVESTER STALLONE. Oils on Canvas. Date Unknown.*



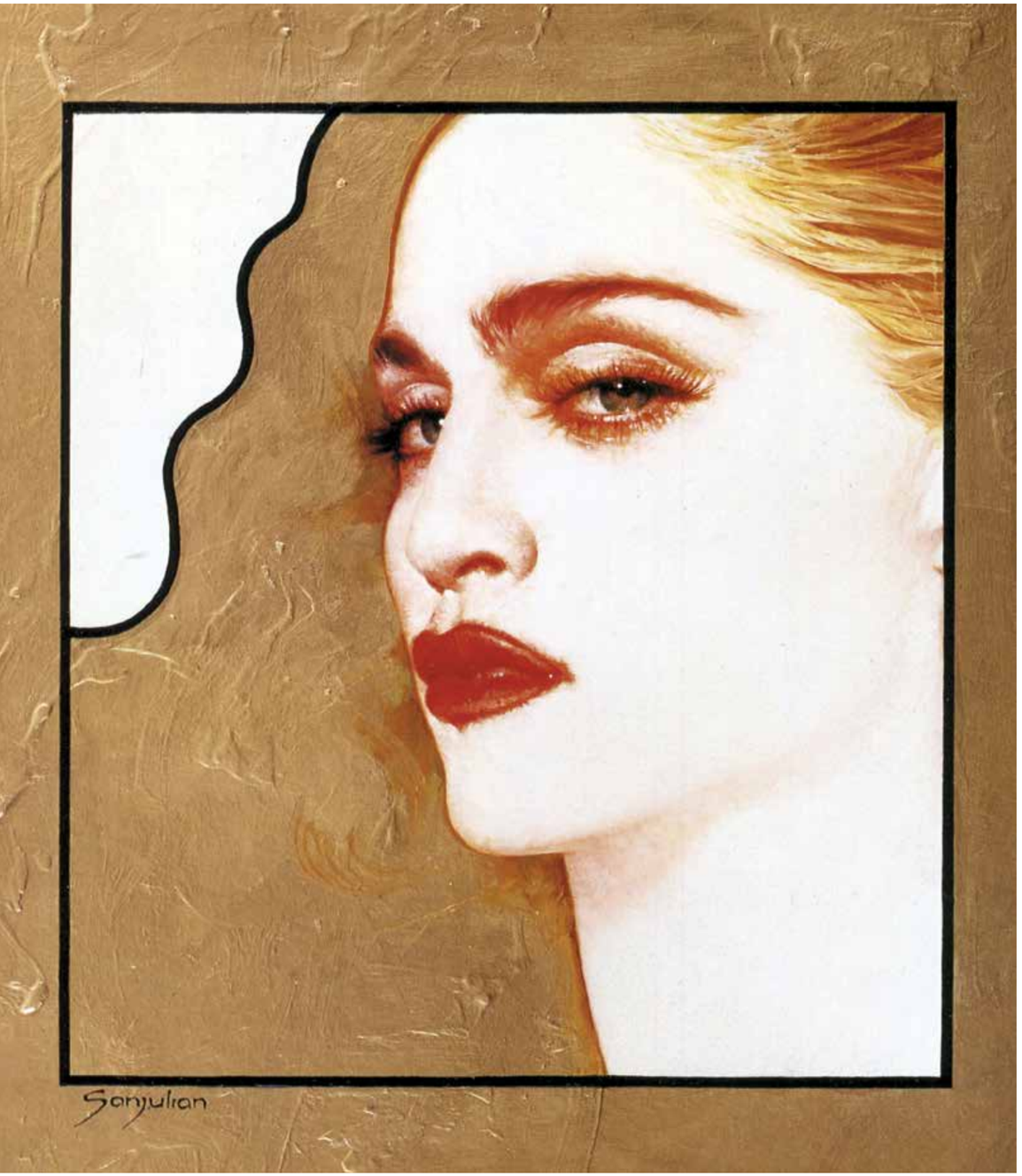

**ABOVE:** *JOHN LENNON. Colored Pencil on Paper. Date Unknown.* **RIGHT:** *PAUL McCARTNEY. Colored Pencil on Paper. Date Unknown.*



**LEFT:** *GEORGE HARRISON. Colored Pencil on Paper. Date Unknown.* **ABOVE:** *RINGO STARR. Colored Pencil on Paper. Date Unknown.*

**LEFT:** *BETTIE PAGE. Pencil on Paper. Date Unknown.* **ABOVE:** *GROUCHO MARX. Colored Pencil on Paper. Date Unknown.*

**LEFT:** *MARILYN MONROE AS THEDA BARA. Oils on Canvas. Date Unknown.* **ABOVE:** *MARILYN. Oils on Canvas. Date Unknown.*

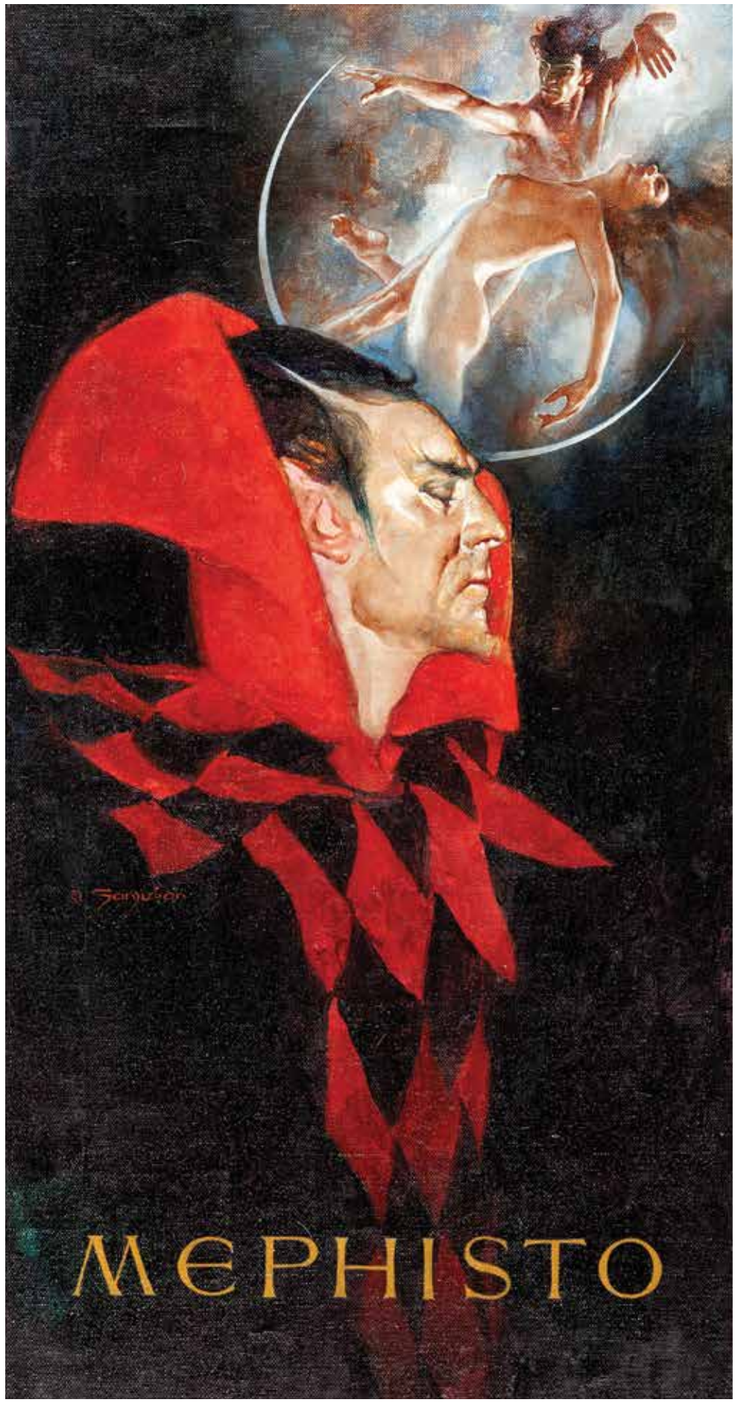



**ABOVE:** *MADONNA. Oils on Canvas. Date Unknown.*



# CLASSIC CHARACTERS

Sanjulian




**ABOVE:** *MEPHISTO. Originally Painted for Sanjulian's Personal Collection. Oils on Canvas. Date Unknown.*

**ABOVE:** *LITTLE RED RIDING HOOD. Oils on Canvas. Private Commission. Date Unknown.* **RIGHT:** *LA BELLE ET LA BÊTE. Oils on Canvas. Date Unknown.*

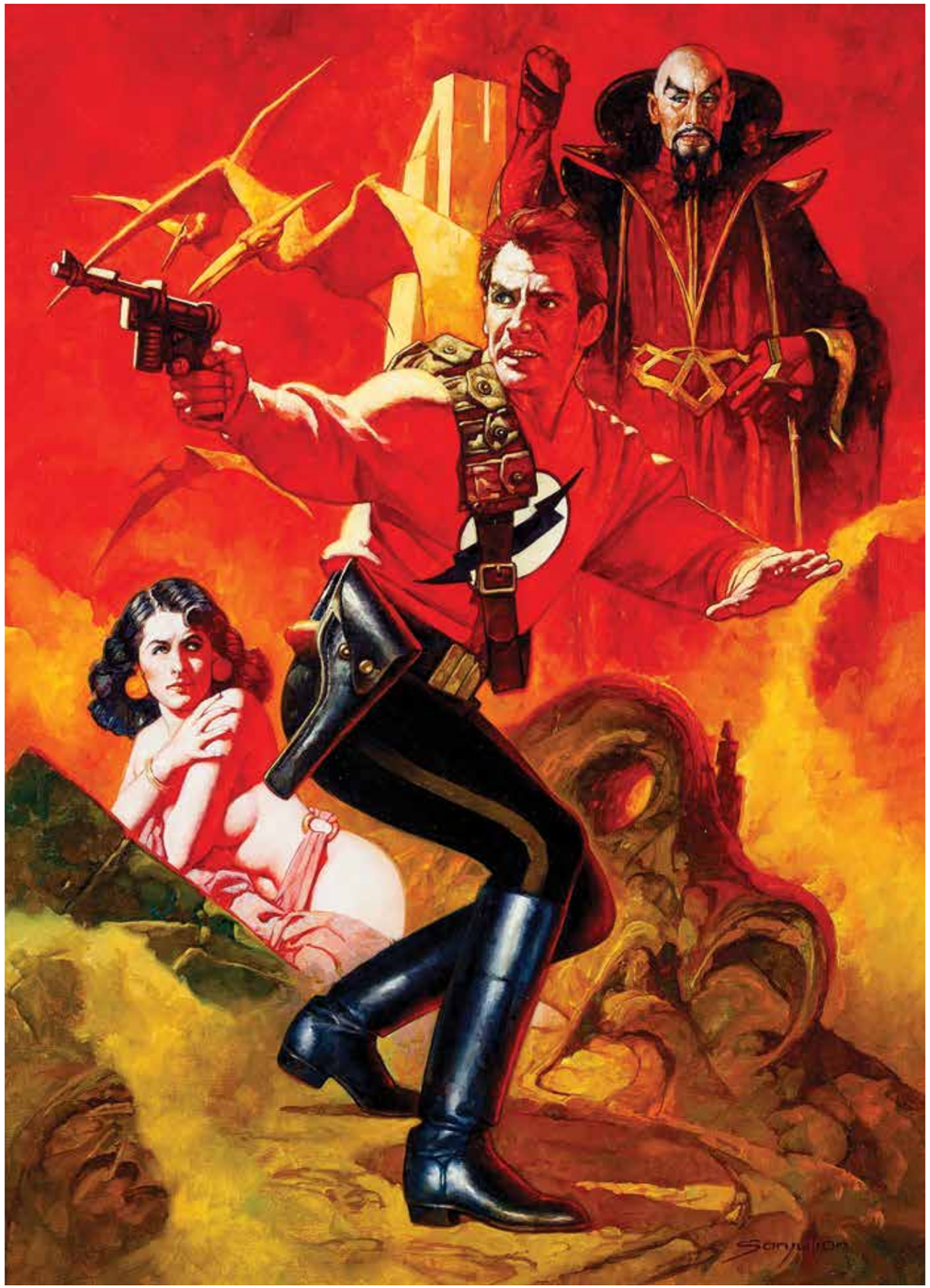
**ABOVE:** *SHERLOCK HOLMES & DR. WATSON. Oils on Canvas. Date Unknown.* **RIGHT** *FU MANCHU. Oils on Canvas. Date Unknown.*

*DON QUIXOTE.* **ABOVE TOP:** *Oils on Canvas.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Colored Pencil on Paper. Dates Unknown.*

*TARZAN VERSUS THE GREAT APE KERCHAK.* **ABOVE & RIGHT:** *Oils on Canvas. Dates Unknown.*

**LEFT:** *TARZAN AT THE DUM-DUM. Oils on Canvas. Date Unknown.* **ABOVE:** *TARZAN. Untitled. Oils on Canvas.. Date Unknown.*

**ABOVE:** *VALERIE. Valerie Perez as Dejah Thoris, Wife of John Carter. Oils on Canvas. Private Commission. Date Unknown.* **RIGHT:** *JOHN CARTER OF MARS. Oils on Canvas. Date Unknown.*



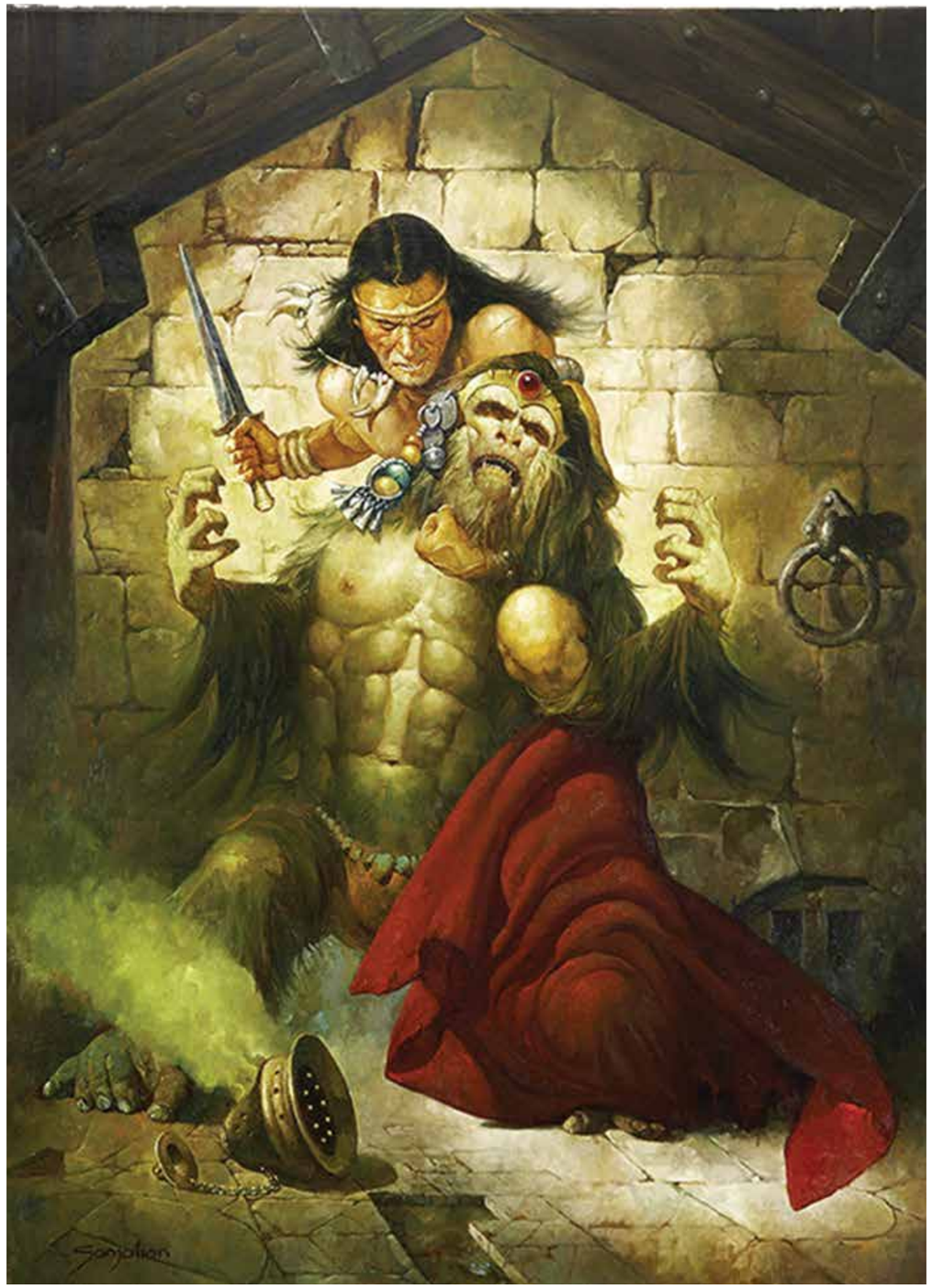

**ABOVE:** *FLASH GORDON. Oils on Canvas. Date Unknown.*



# SWORDS & SORCERERS

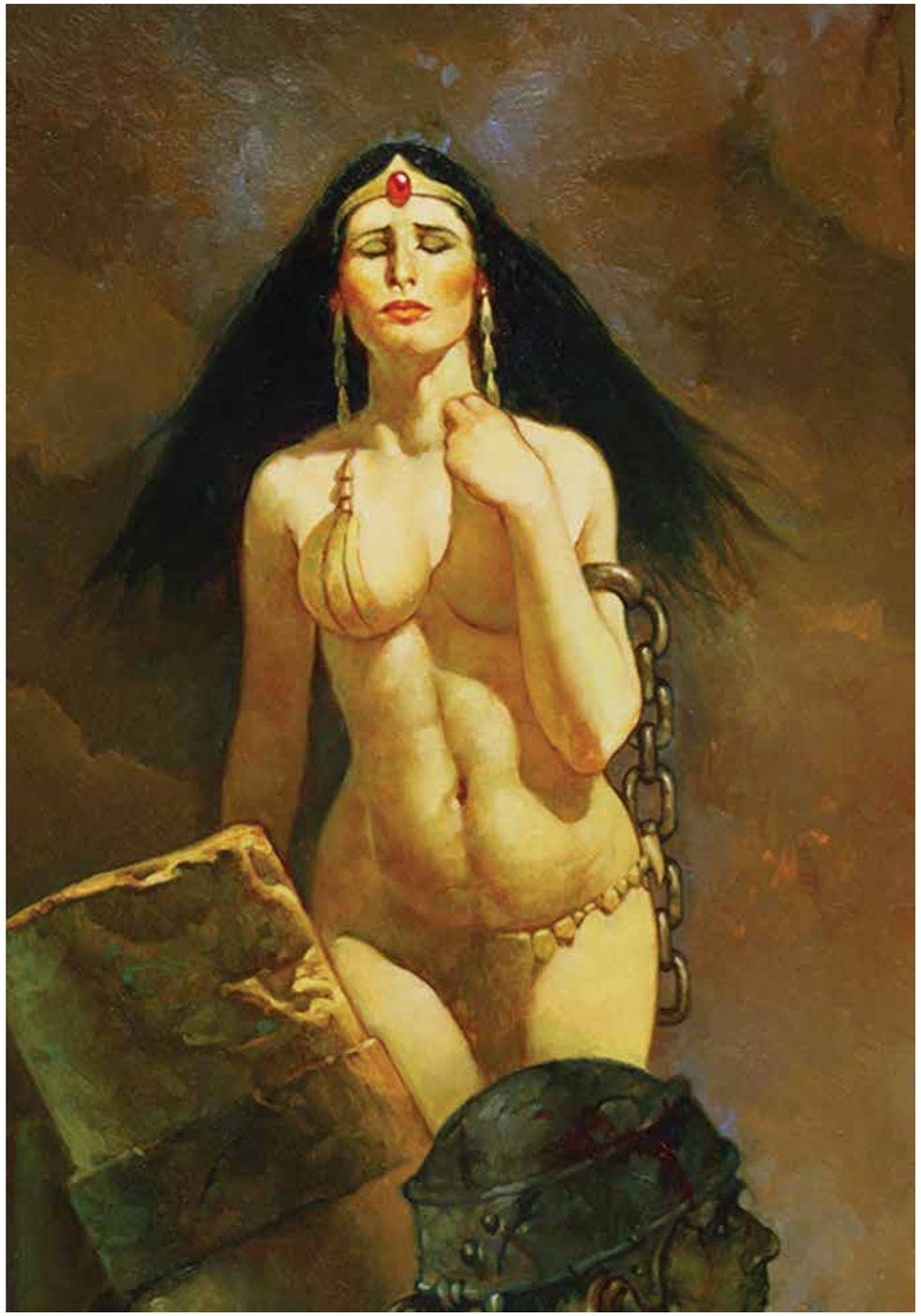
Sanjulian

**PREVIOUS PAGE:** *BARBARIAN. Private Commission. Oils on Canvas. Date Unknown.* **ABOVE:** *IN THE MOUTH OF THE BEAST. Private Commission. Oils on Canvas. Date Unknown.*



**ABOVE:** *ROGUES IN THE HOUSE. Oils on Canvas. Date Unknown.* **RIGHT:** *Untitled Barbarian Painting. Private Commission. Oils on Canvas. Date Unknown.*

**ABOVE & RIGHT:** *Untitled Barbarian Paintings. Private Commissions. Oils on Canvas. Dates Unknown.*



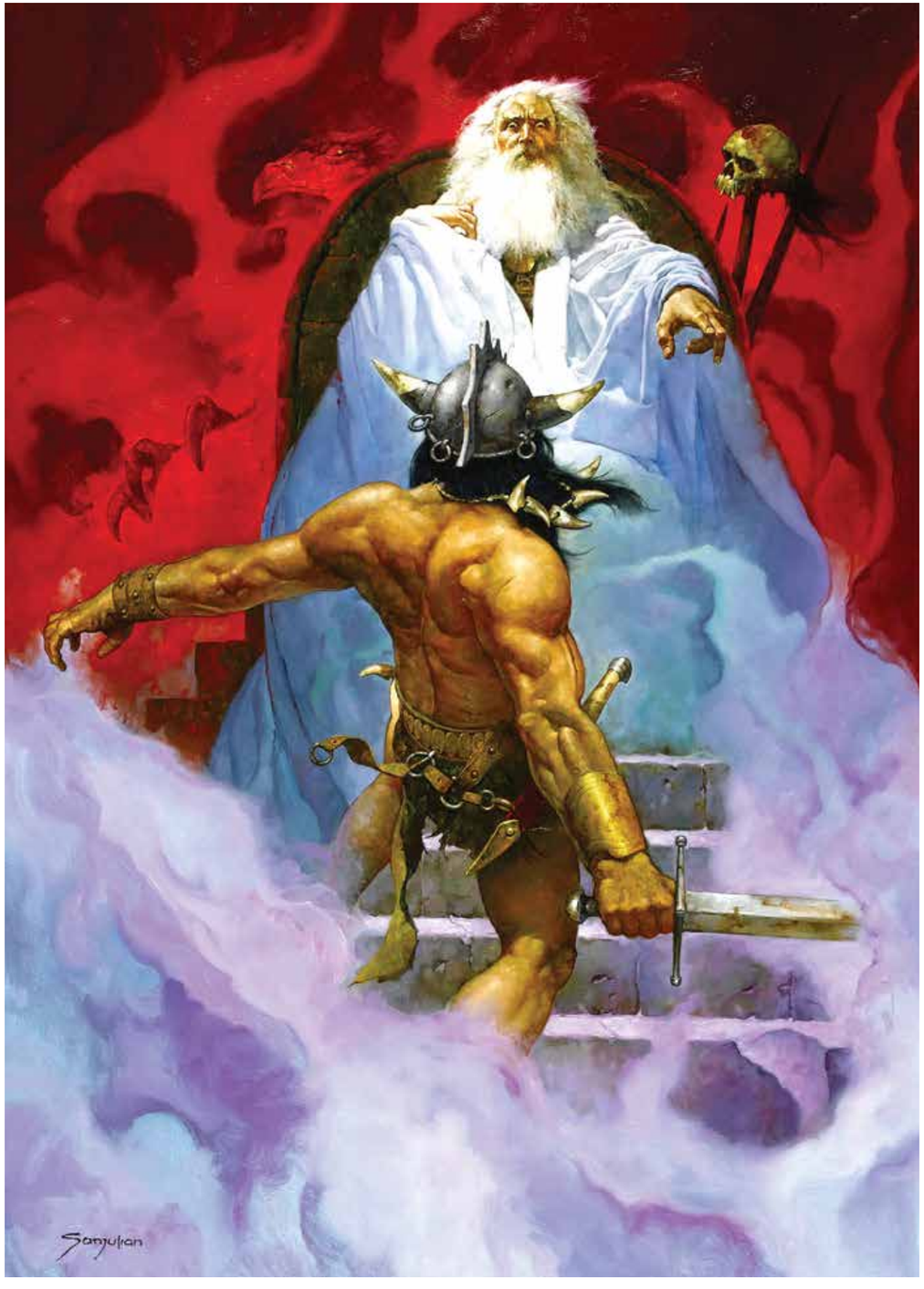
*THE PHOENIX ON THE SWORD.* **ABOVE:** *Detail.* **RIGHT:** *Oils on Canvas. Date Unknown.*

**ABOVE:** *Untitled Sketch. Private Commission. Pencil on Paper. Date Unknown.* **RIGHT:** *Untitled Barbarian Painting. Private Commission. Oils on Canvas. Date Unknown.*

**ABOVE:** *Map of The "Hyborian Age" Civilizations & Characters of Robert E. Howard. Pencil on Paper. Sanjulian's Personal Collection. Date Unknown.*

**ABOVE:** *GODS OF THE WASTELAND. Private Commission. Oils on Canvas. Date Unknown.*

*Untitled Barbarian Painting.* **ABOVE TOP:** *Oils on Canvas.* **ABOVE:** *Pencil on Paper. Dates Unknown.*



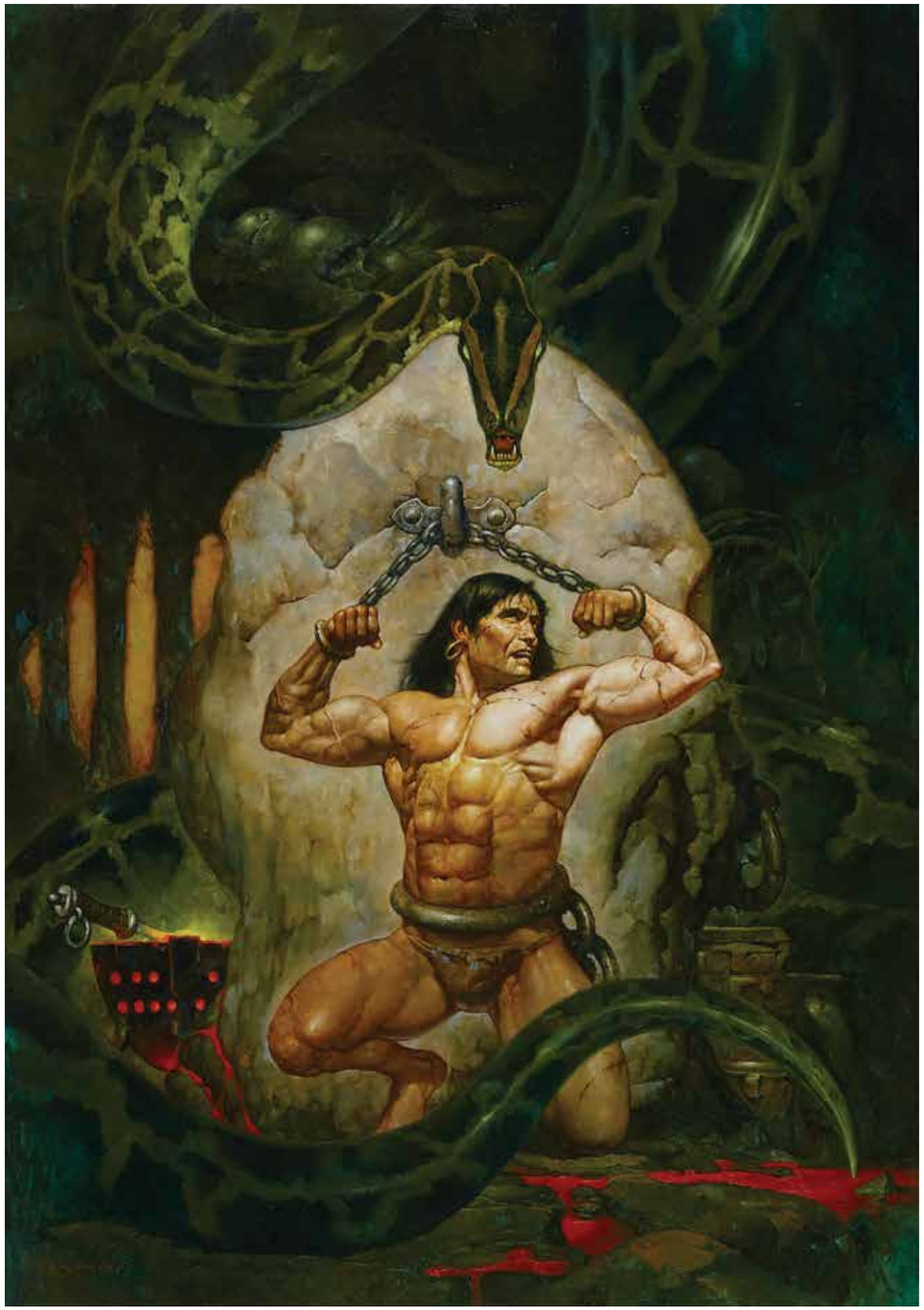

**ABOVE:** *THE PHOENIX ON THE SWORD. Oil on Canvas. Date Unknown.*

*THE FROST GIANT'S DAUGHTER.* **ABOVE:** *Oils on Canvas.* **RIGHT:** *Pencil on Paper. Dates Unknown.*

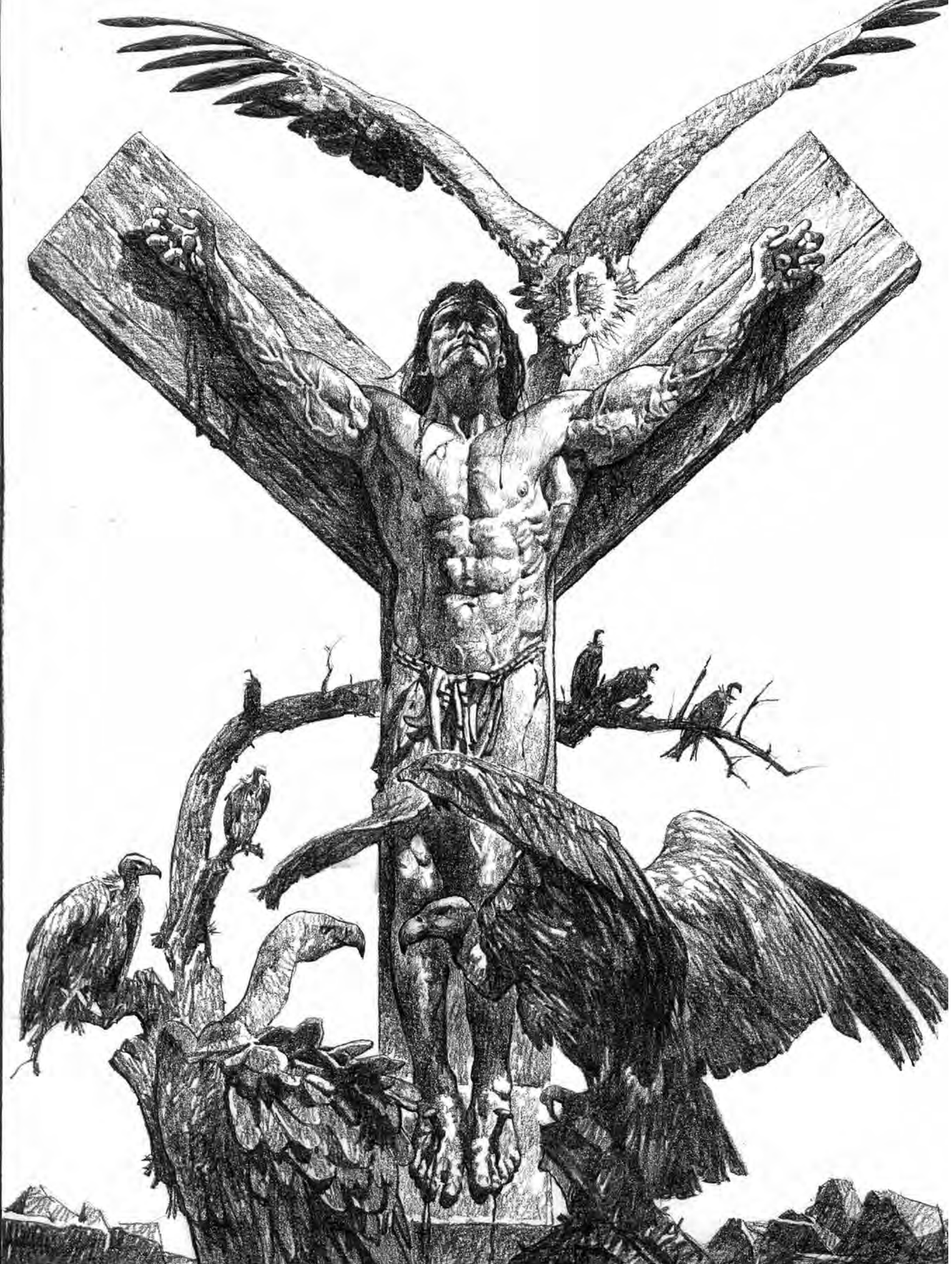
*THE VALE OF LOST WOMEN.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Dates Unknown.*

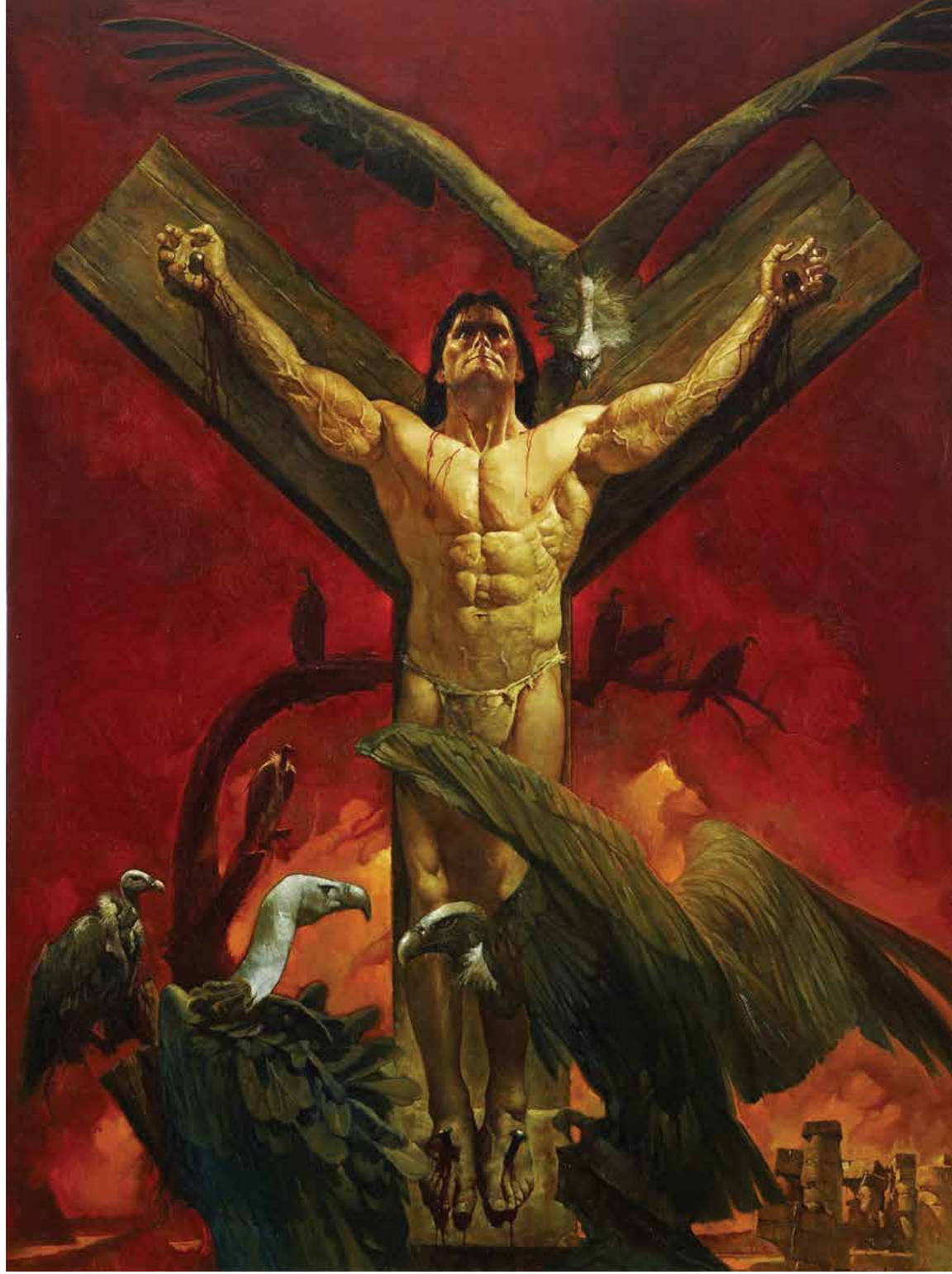
**ABOVE:** *Untitled Barbarian Painting. Oils on Canvas. Date Unknown.*



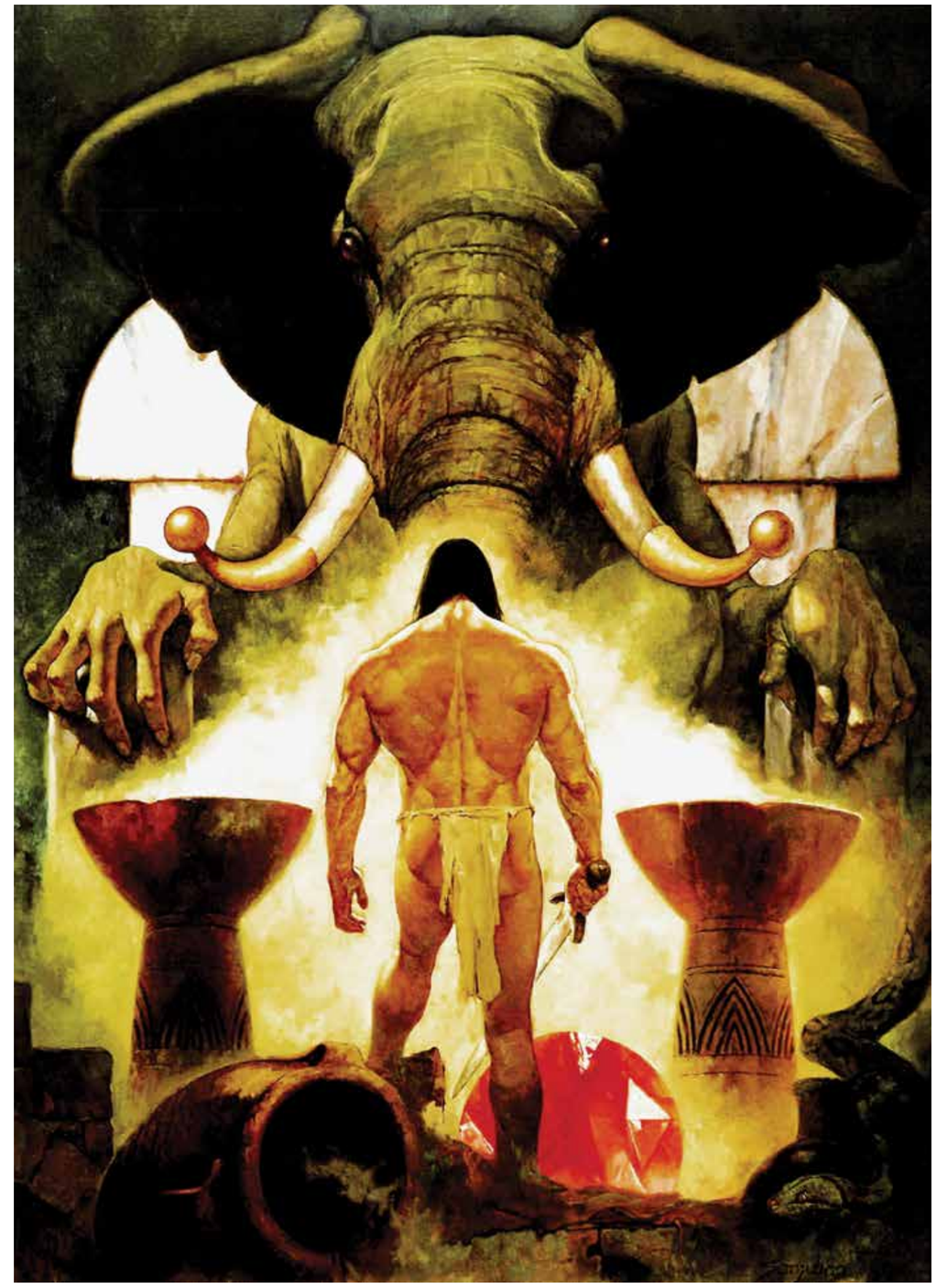


**ABOVE:** *THE SCARLET CITADEL. Oils on Canvas. Date Unknown.*

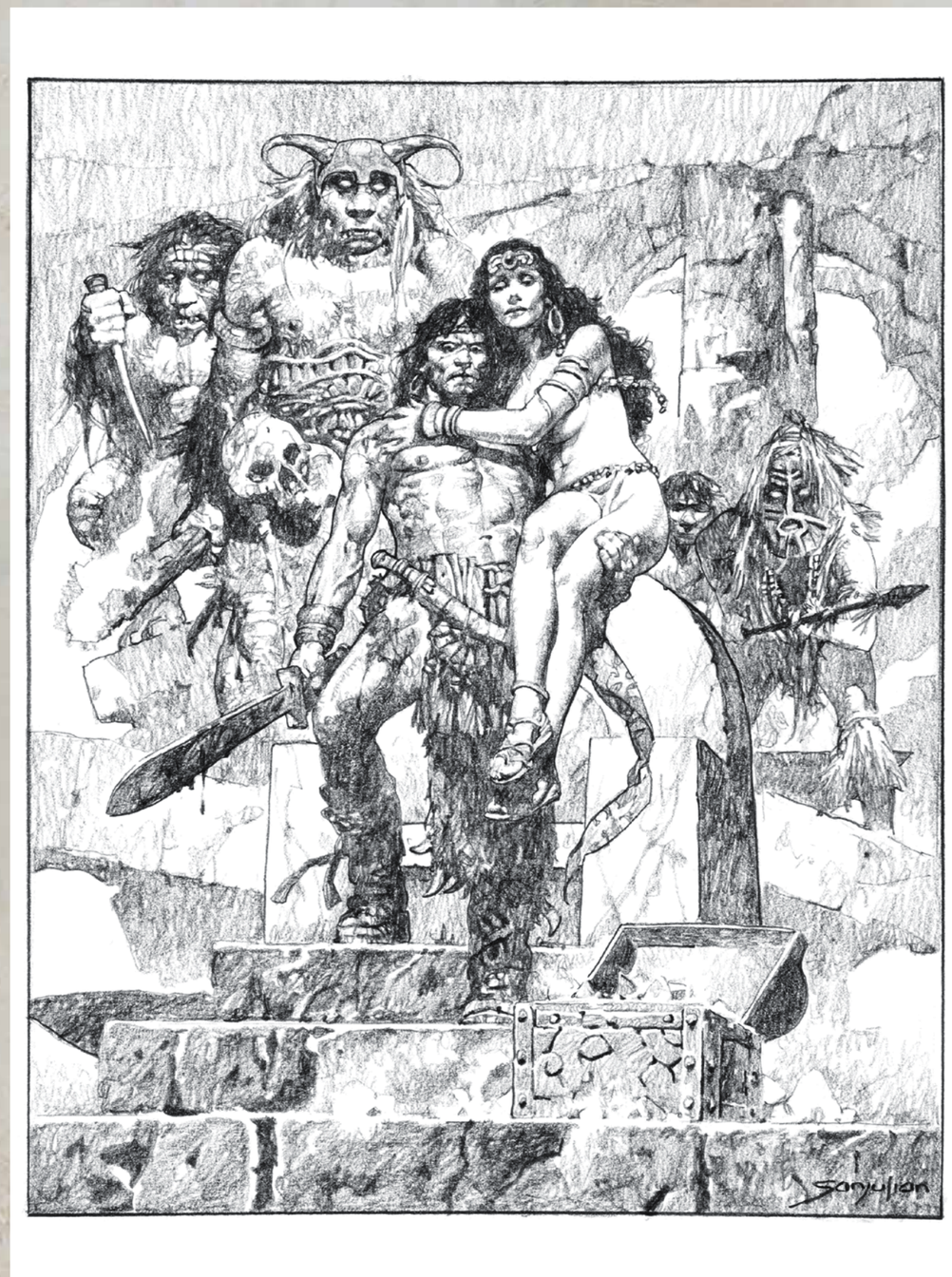




*A WITCH SHALL BE BORN.* **LEFT:** *Pencil on Paper.* **ABOVE:** *Oils on Canvas. Dates Unknown.*

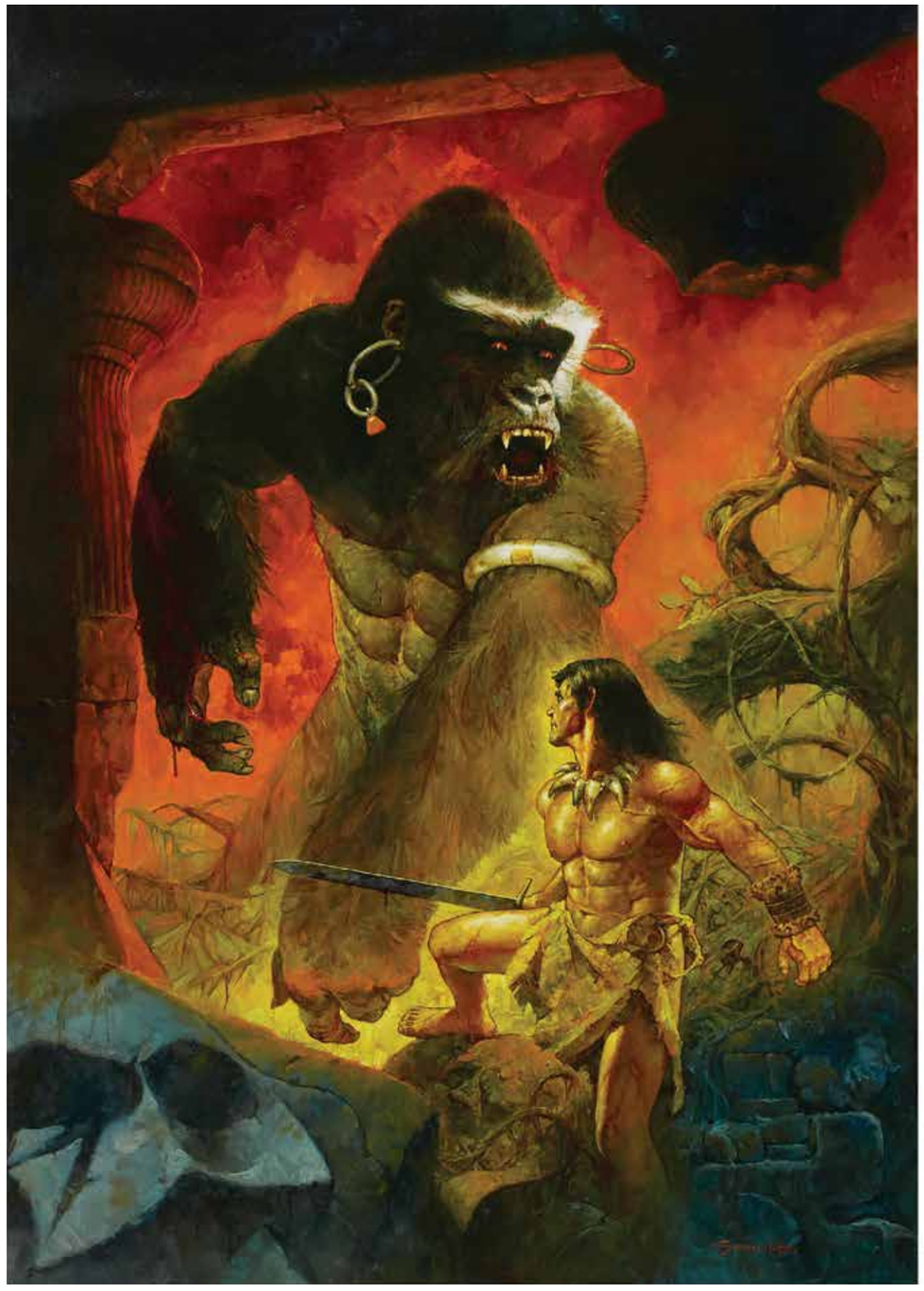


**ABOVE:** *CONAN & THE CROCODILE. Oils on Canvas. Date Unknown.* **RIGHT:** *TOWER OF THE ELEPHANT. Oils on Canvas. Date Unknown.*



*THE JEWELS OF GWAHLUR*. **LEFT:** *Pencil on Paper.* **ABOVE:** *Oils on Canvas. Dates Unknown.*

**LEFT:** *THE JEWELS OF GWAHLUR. Oils On Canvas. Date Unknown.* **ABOVE:** *CONAN & THE WHITE GORILLA. Oils On Canvas. Date Unknown.*



*SHADOWS IN THE MOONLIGHT.* **ABOVE:** *Oils on Canvas.* **RIGHT:** *Pencil on Paper. Dates Unknown.*

**LEFT:** *THE FROST GIANT'S DAUGHTER. Private Commission. Pencil on Paper. Date Unknown.* **ABOVE:** *Untitled Barbarian Painting. Private Commission. Oils on Canvas. Date Unknown.*

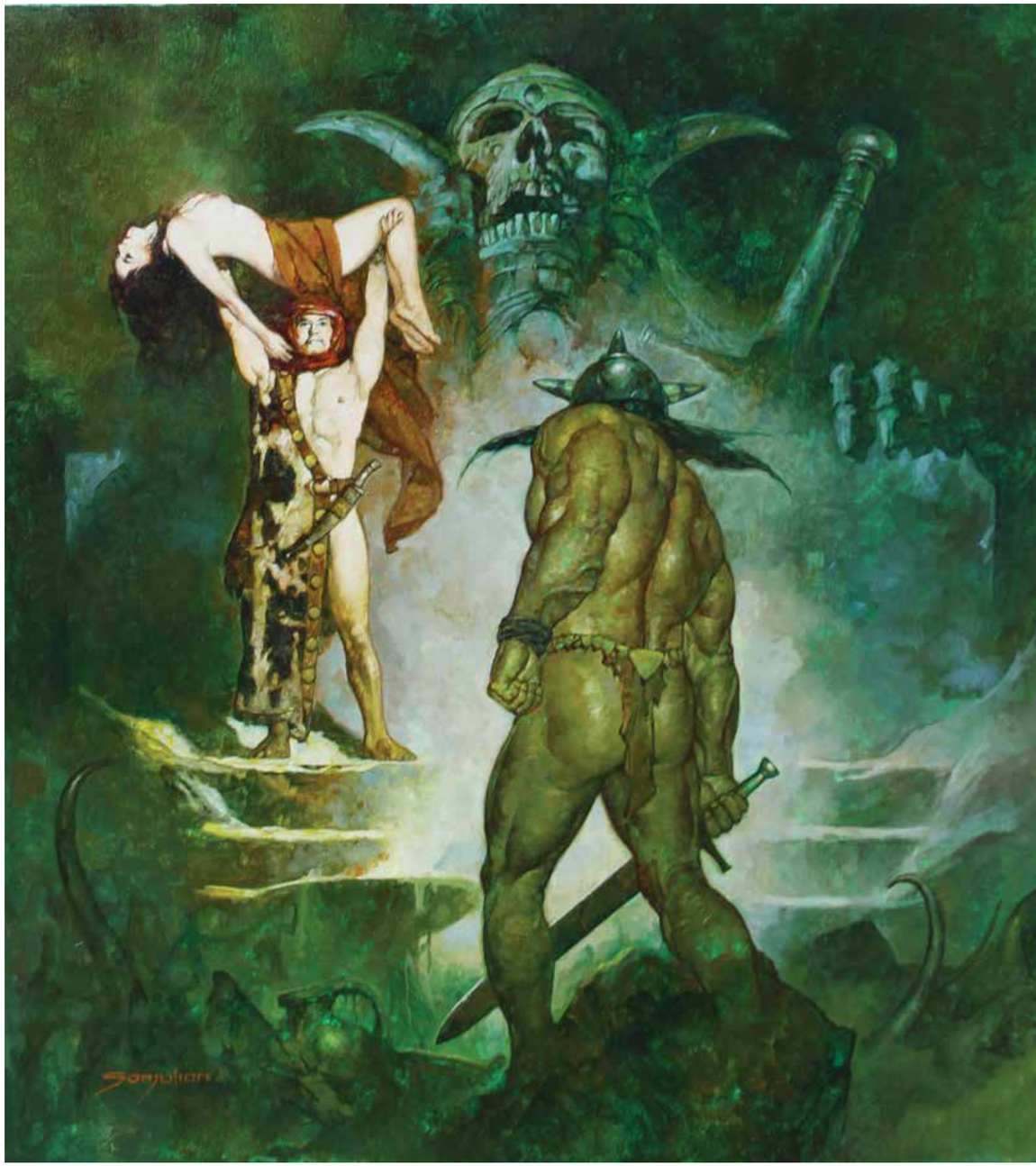
*RED NAILS.* **ABOVE:** *Oils on Canvas.* **RIGHT:** *Pencil on Paper. Dates Unknown.*

**ABOVE:** *Untitled Barbarian Sketch. Private Commission. Pencil on Paper. Date Unknown.* **RIGHT:** *BLACK COLOSSUS. Private Commission. Oils on Canvas. Date Unknown.*

**ABOVE:** *Untitled Barbarian Paintings. Private Commissions. Oils on Canvas. Dates Unknown.*

**ABOVE:** *BARBARIAN. Private Commission. Colored Pencil on board. Date Unknown.*

**ABOVE:** *Untitled Barbarian Painting. Private Commission. Oils on Canvas. Date Unknown.*

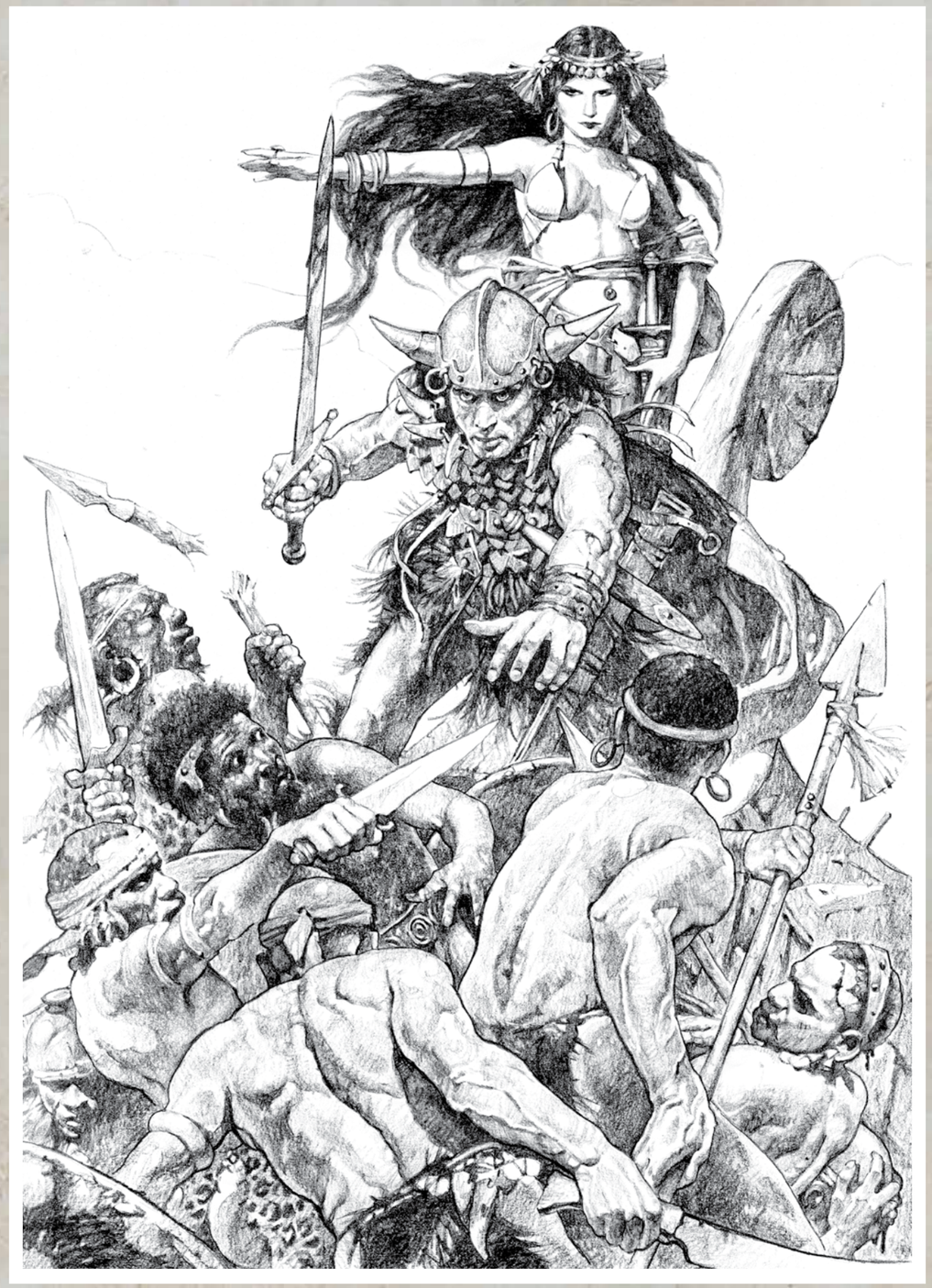


**LEFT:** *WHEN DEATH RIDES IN. Private Commission. Oils on Canvas. Date Unknown.* **ABOVE:** *Untitled Barbarian Painting. Private Commission. Oils on Canvas. Date Unknown.*

**ABOVE:** *Role Playing Game Cover Produced by Modiphius. Oil on Canvas. 2017.* **RIGHT:** *Untitled Barbarian Painting. Private Commission. Oils on Canvas. Date Unknown.*

*TREASURE OF TRANICOS (THE BLACK STRANGER).* **LEFT:** *Oils on Canvas.* **ABOVE:** *Pencil on Paper. Dates Unknown.*

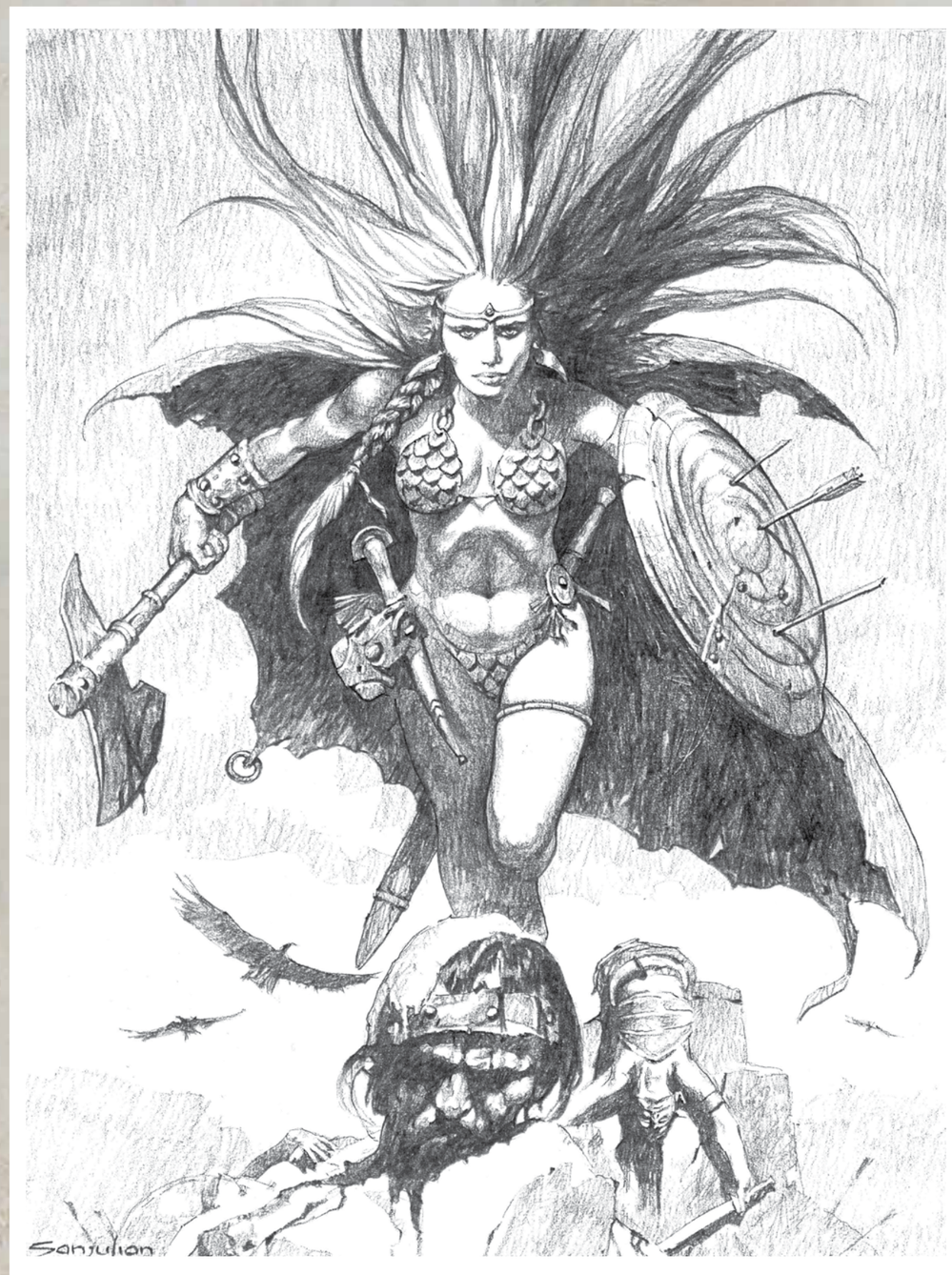
**ABOVE:** *BLACK COLOSSUS. Oils on Canvas. Date Unknown.* **RIGHT:** *Untitled Barbarian Painting. Private Commission. Oils on Canvas. Date Unknown.*



*QUEEN OF THE BLACK COAST.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Dates Unknown.*

*RED SONJA.* **ABOVE:** *Oils on Canvas. 2007.* **RIGHT:** *Private Commission. Oils on Canvas. Dates Unknown.*

*RED SONJA.* **LEFT:** *Oils on Canvas. Private Commission.* **ABOVE:** *Pencil on Paper. Dates Unknown.*



*RED SONJA.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Private Commission. Dates Unknown.*

**ABOVE:** *RED SONJA. Private Commission. Oils on Canvas. Date Unknown.*



# BLOOD LUST

Sanjulian

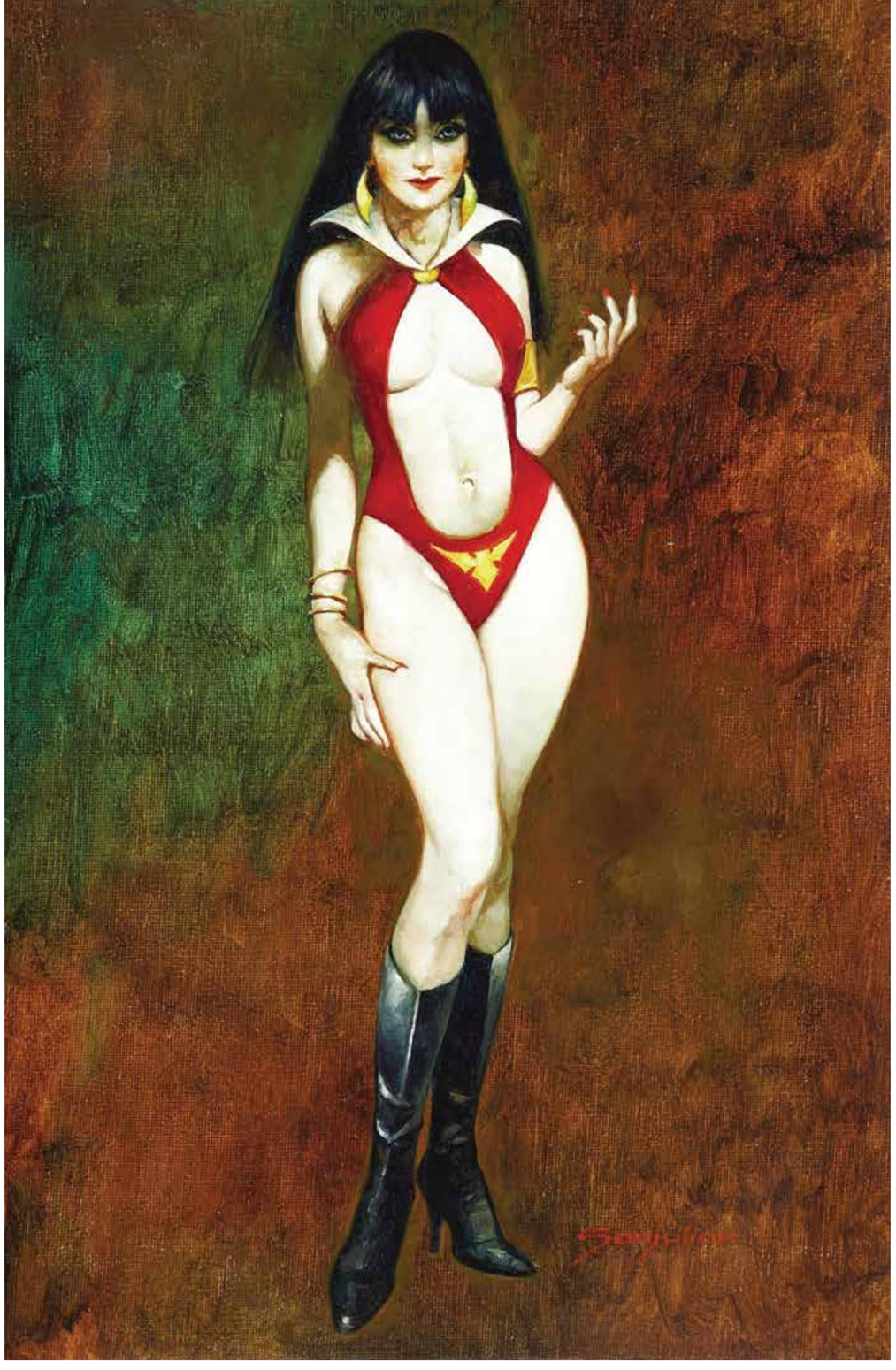
**ABOVE:** *VAMPIRELLA. Private Commission. Oils on Board. Date Unknown.*

*VAMPIRELLA.* **ABOVE & RIGHT:** *Private Commissions. Oils on Board. Dates Unknown.*

*VAMPIRELLA.* **ABOVE:** *THE BLOOD RED QUEEN OF HEARTS. Private Commission. Oils on Canvas. Date Unknown.* **RIGHT:** *DEMONS. Private Commission. Oils on Canvas. Date Unknown.*

*VAMPIRELLA.* **LEFT & ABOVE:** *Private Commissions. Oil on Board. Dates Unknown.*

*VAMPIRELLA.* **ABOVE & RIGHT:** *Private Commissions. Oils on Board. Dates Unknown.*

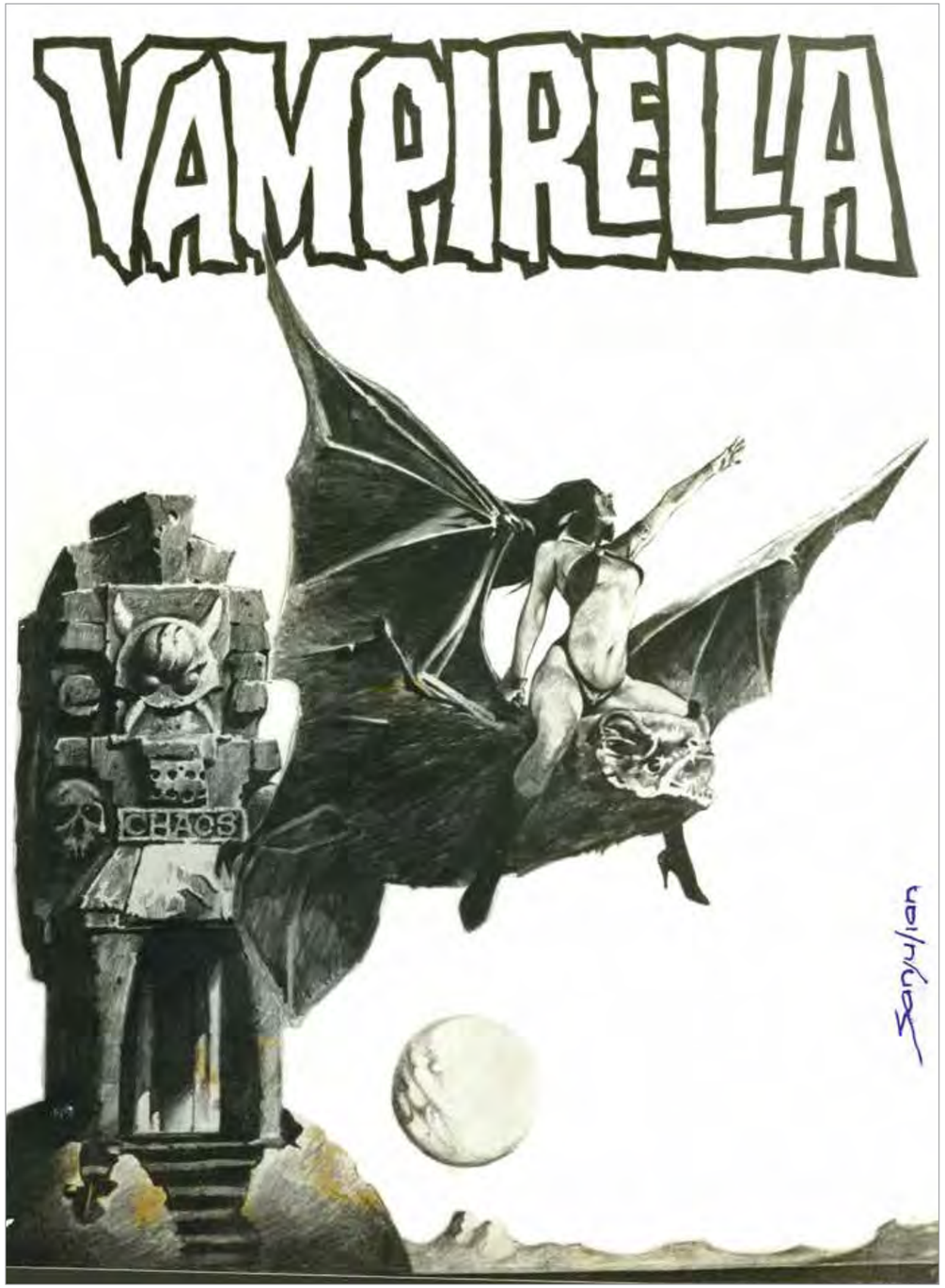


*VAMPIRELLA.* **ABOVE:** *Private Commission. Oils on Board. Date Unknown.* **RIGHT:** *Homage to Frazetta. Private Commission. Oils on Board. Date Unknown.*

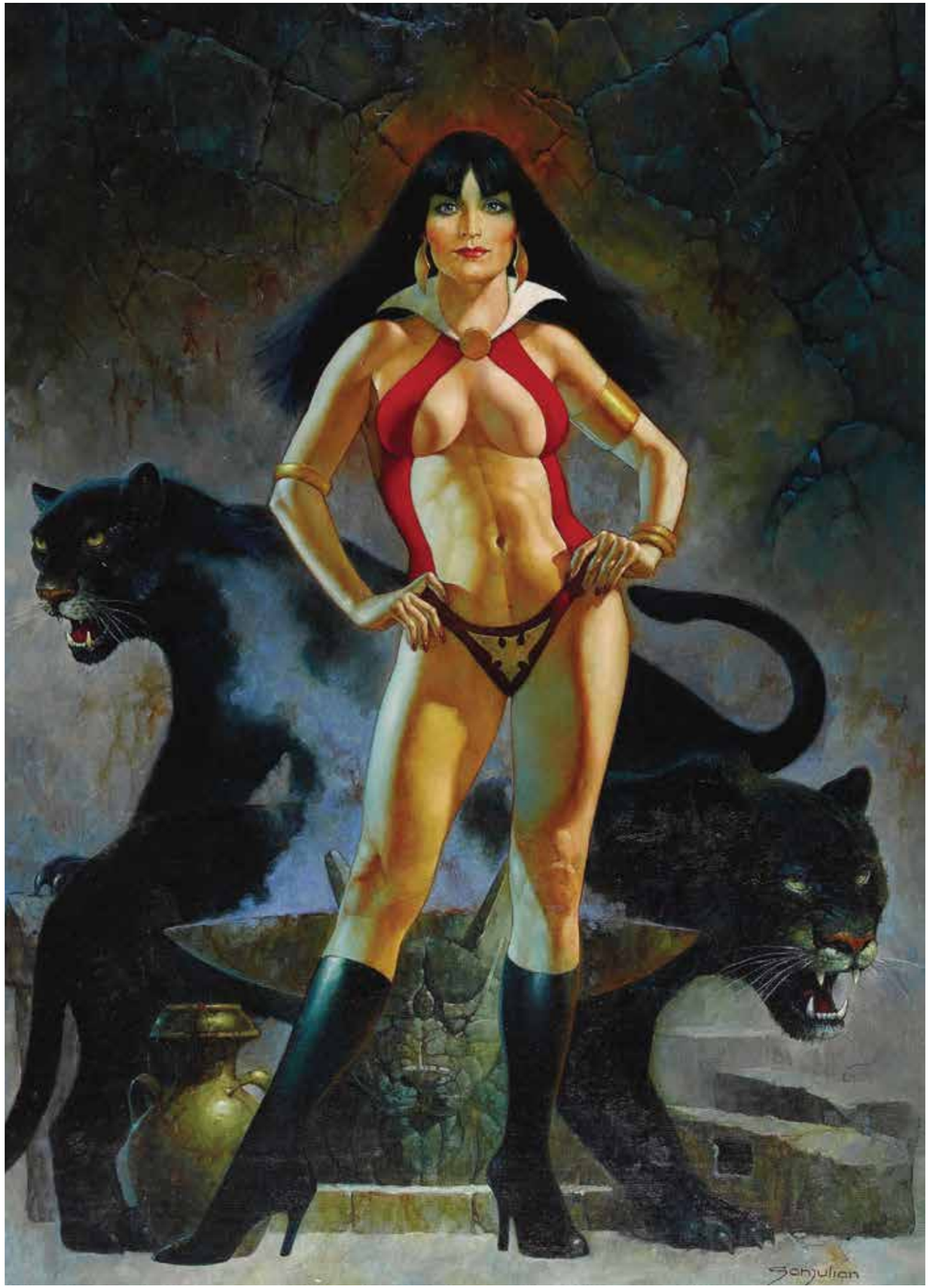
*VAMPIRELLA.* **ABOVE & RIGHT:** *Private Commissions. Oils on Board. Dates Unknown.*

**ABOVE:** *VAMPIRELLA. Oils on Canvas. Private Commission. Date Unknown.*

*VAMPIRELLA: THE HORDE OF CHAOS.* **LEFT:** *Pencil on Paper.* **ABOVE:** *Oils on Canvas. Dates Unknown.*

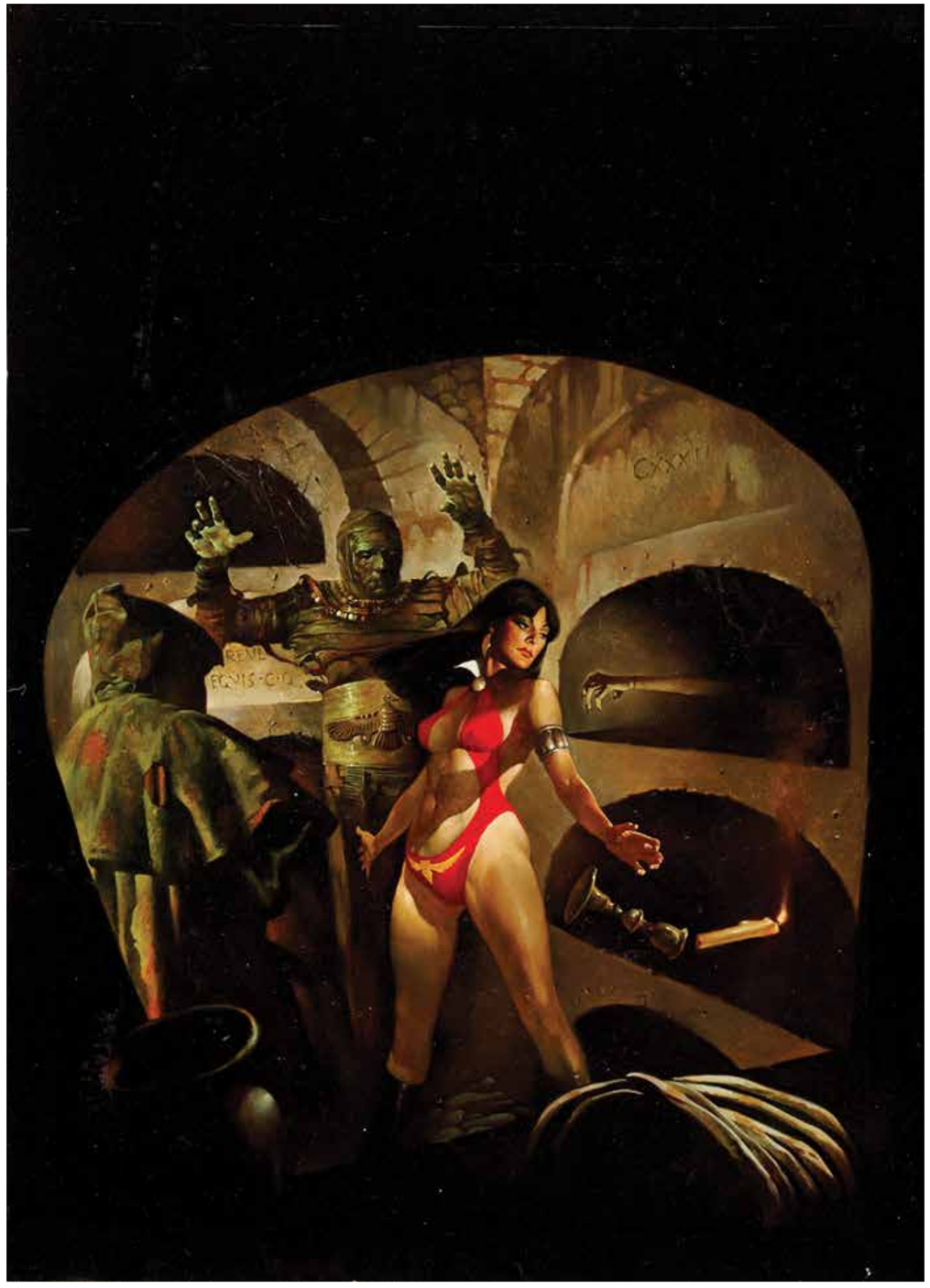


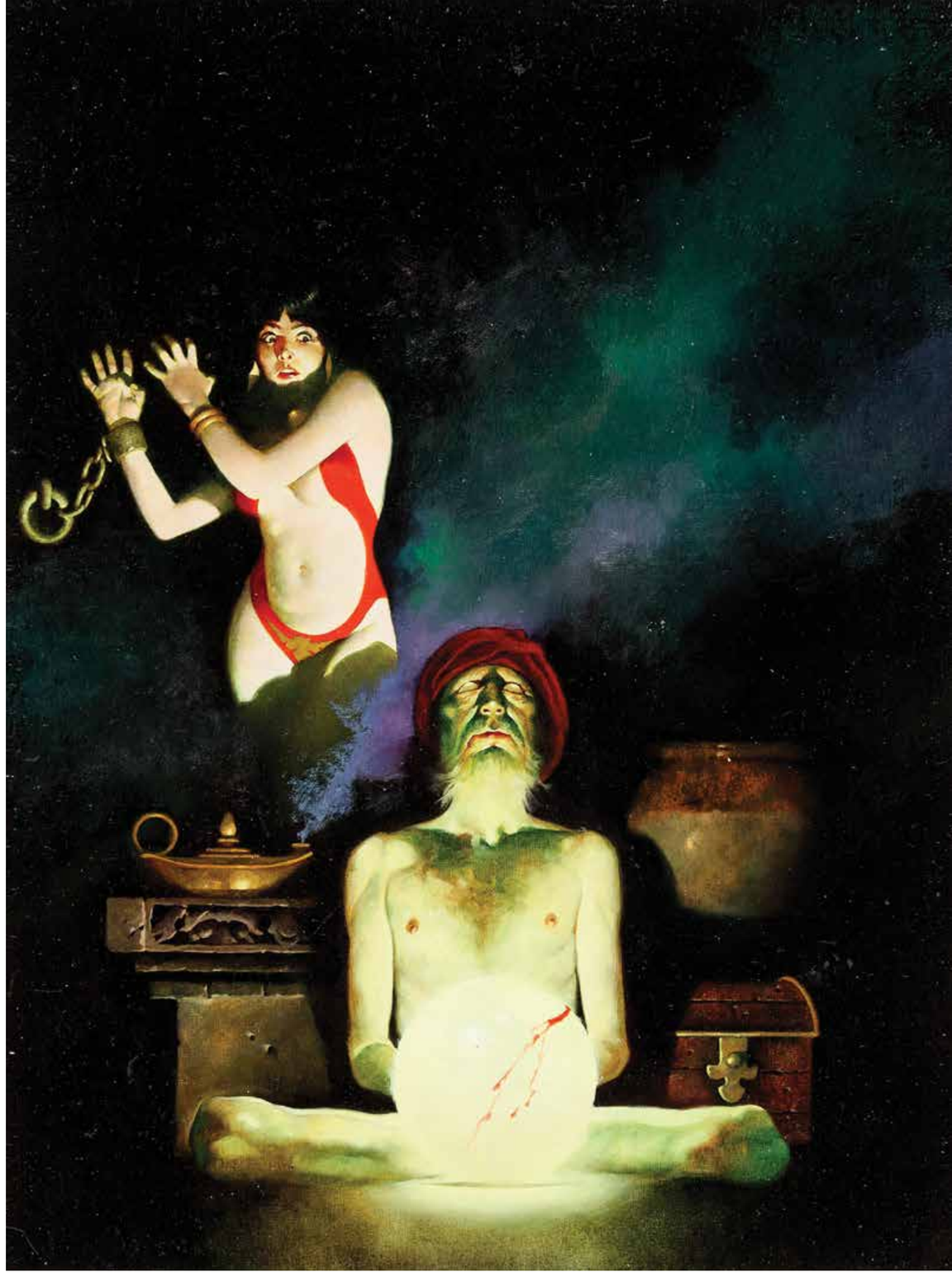

*VAMPIRELLA.* **ABOVE:** *Cover Sketch. Pencil on Paper. Warren Publishing. Date Unknown.* **RIGHT:** *PURPLE. Private Commission. Oils on Canvas. Date Unknown.*



**ABOVE:** *VAMPIRELLA & THE PANTHERS. Private Commission. Oils on Canvas. Date Unknown.* **RIGHT:** *VAMPIRELLA. Private Commission. Oils on Canvas. Date Unknown.*

**LEFT:** *VAMPIRELLA & THE WITCH QUEEN. Oils on Canvas. Private Commission. Date Unknown.* **ABOVE:** *VAMPIRELLA #50 Cover Sketch. Pencil on Paper. Warren Publishing. 1976.*





**ABOVE:** *VAMPIRELLA #38. Cover. Oils on Canvas. Warren Publishing 1974.* **RIGHT:** *VAMPIRELLA #51. Cover. Oils on Canvas. Warren Publishing 1976.*

*VAMPIRELLA. Private Commissions.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Dates Unknown.*

**ABOVE:** *VAMPIRELLA. Private Commission. Oils on Canvas. Date Unknown.*

*VAMPIRELLA.* **ABOVE & RIGHT:** *Private Commissions. Oils on Canvas. Dates Unknown.*

**ABOVE:** *VAMPIRELLA. Private Commission. Oils on Canvas. Date Unknown.*

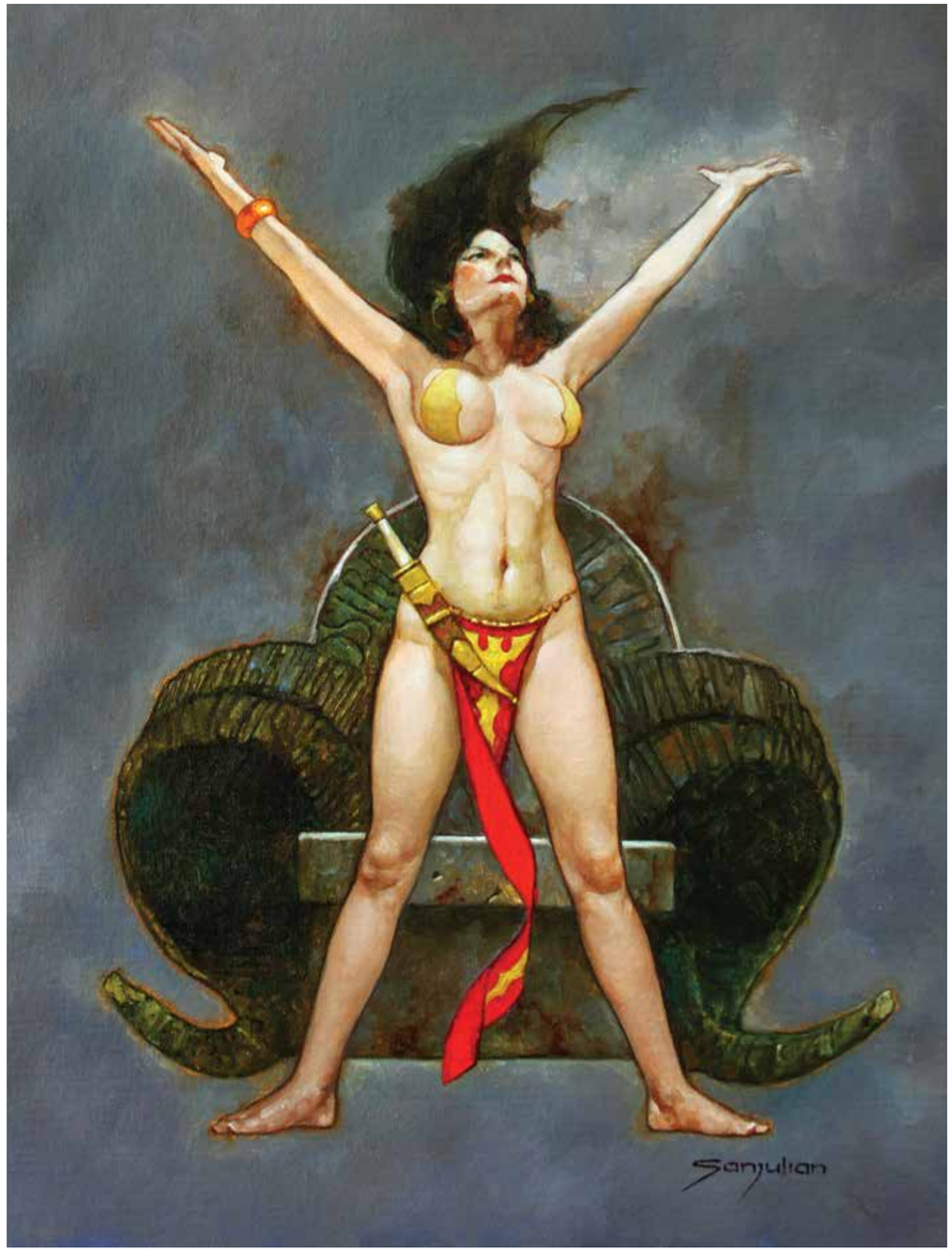


# SAVAGE BEAUTY

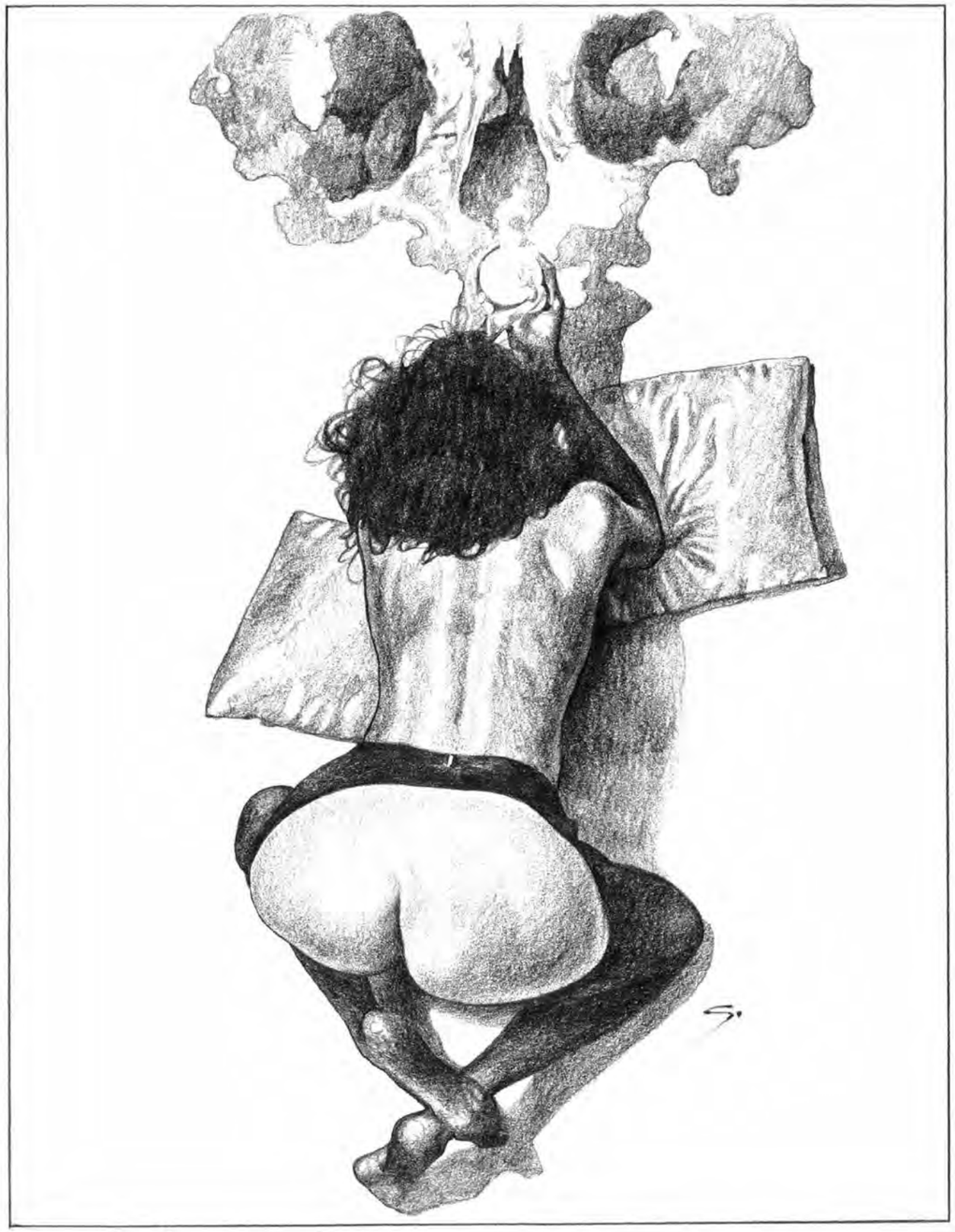
Sanjulian

**ABOVE:** *JUDITH. Private Commission. Oils on Canvas. Date Unknown.* **NEXT PAGE:** *1984 Magazine #50. Cover. Oils on Canvas. Selecciones Ilustradas, Toutain-Editor. Date Unknown.*

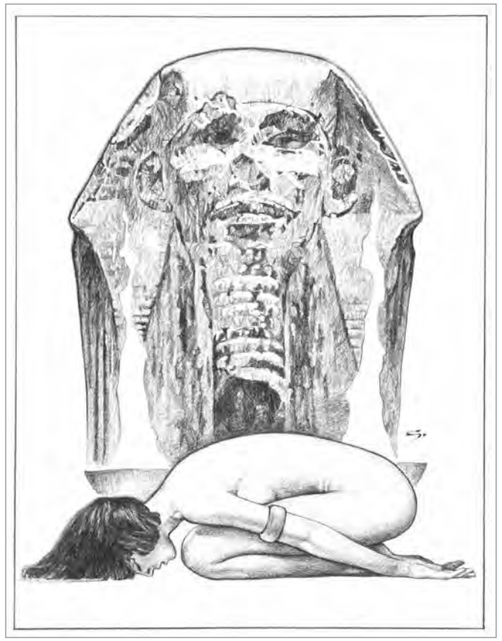
FANTASY
FANTASY



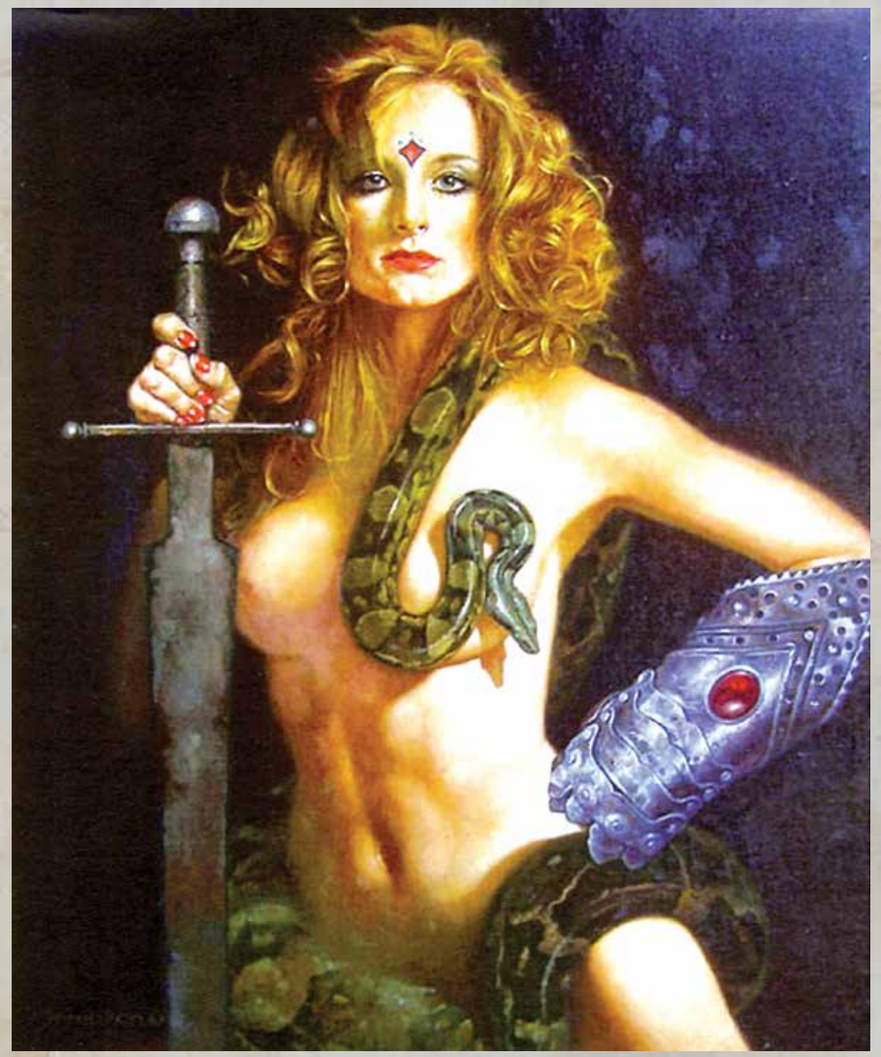

**ABOVE:** *AMAZON. Private Commission. Oils on Canvas. Date Unknown.* **RIGHT:** *EGYPTIAN QUEEN. Private Commission. Oils on Canvas. Date Unknown.*



**ABOVE & RIGHT:** *Illustrations for QP Magazine. Pencil on Paper. Dates Unknown.*



**ABOVE:** *Illustrations for QP Magazine. Pencil on Paper. Dates Unknown.* **RIGHT:** *SORCERESS. Oils on Canvas. Private Commission. Date Unknown.*

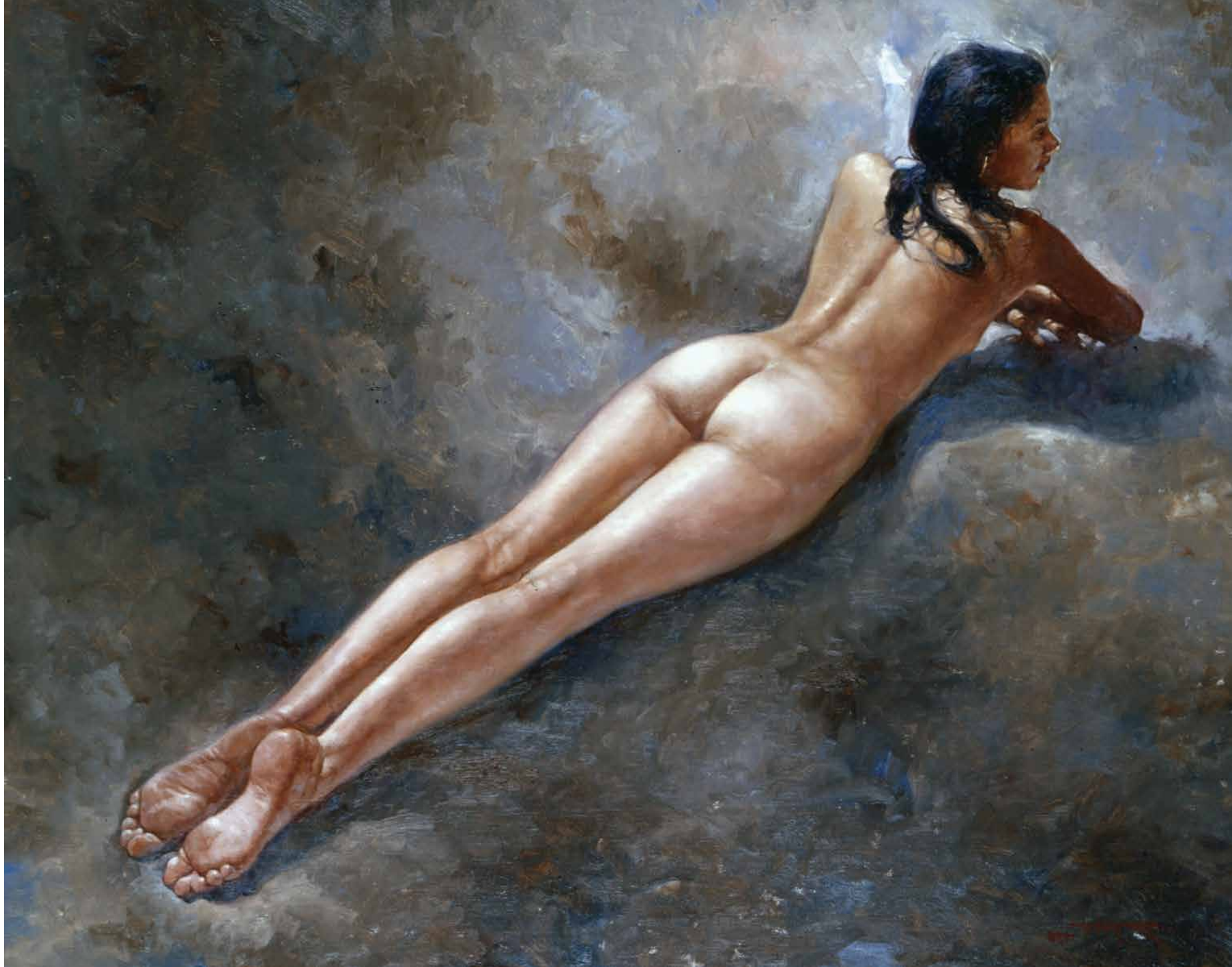


**LEFT:** *WITCH & SWORD. Oils on Canvas. Private Commission. Date Unknown.* **ABOVE:** *HUNTRESS. Oils on Canvas. Private Commission. Date Unknown.*

*WARRIOR WOMAN.* **LEFT:** *Pencil on Paper.* **ABOVE:** *Oils on Canvas. Private Commission. Dates Unknown.*

**ABOVE:** *SPELL. Oils on Canvas. Private Commission. Date Unknown.*

**ABOVE:** *DRAGON LADY. Oils on Canvas. Date Unknown.* **NEXT PAGE:** *RECLINING NUDE. Oils on Canvas. Sanjulian's Personal Collection. 1993.*

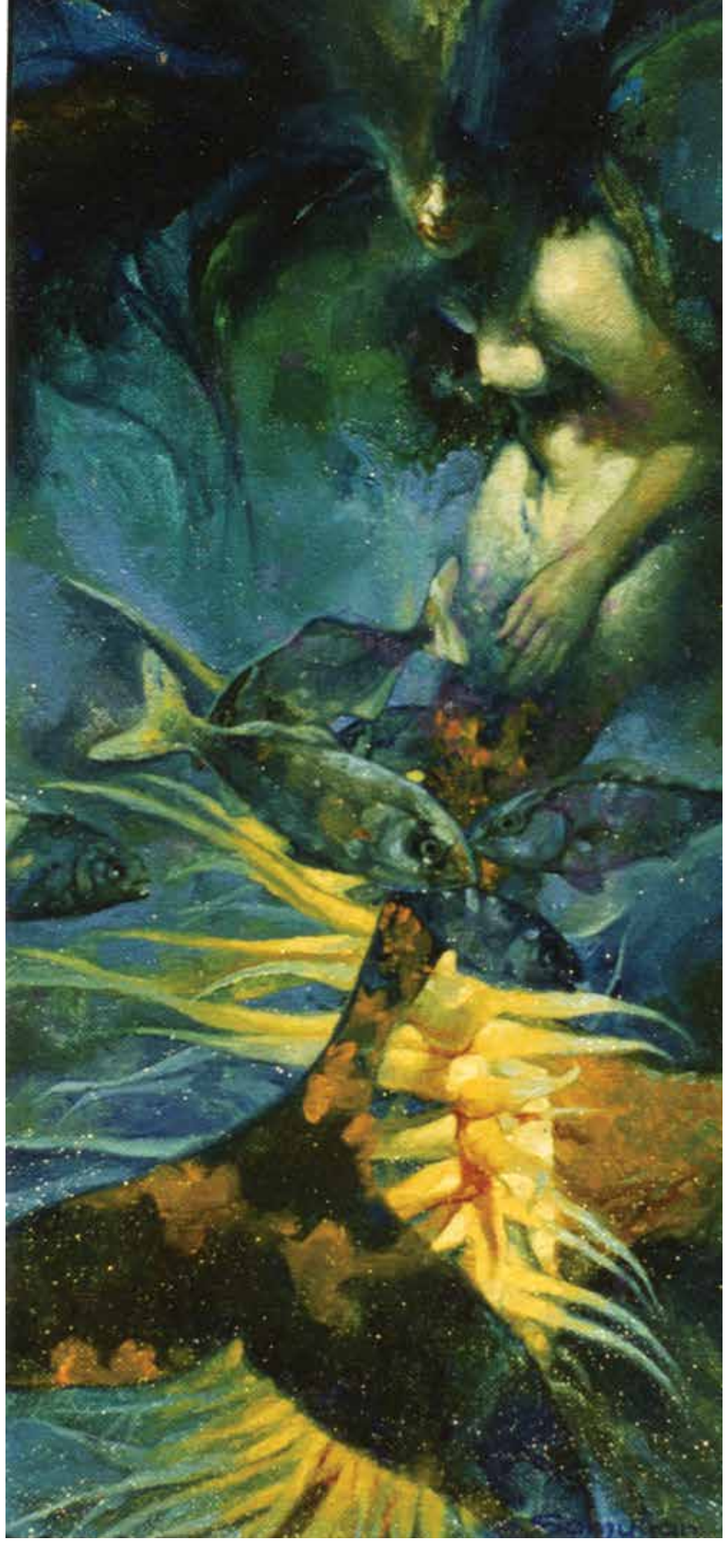


**ABOVE:** *ROOM DIVIDER. Oils on Canvas. Sanjulian's Personal Collection. 1995.*

**ABOVE:** *GIRL WITH HAT. Oils on Canvas. Sanjulian's Personal Collection. 1995.*

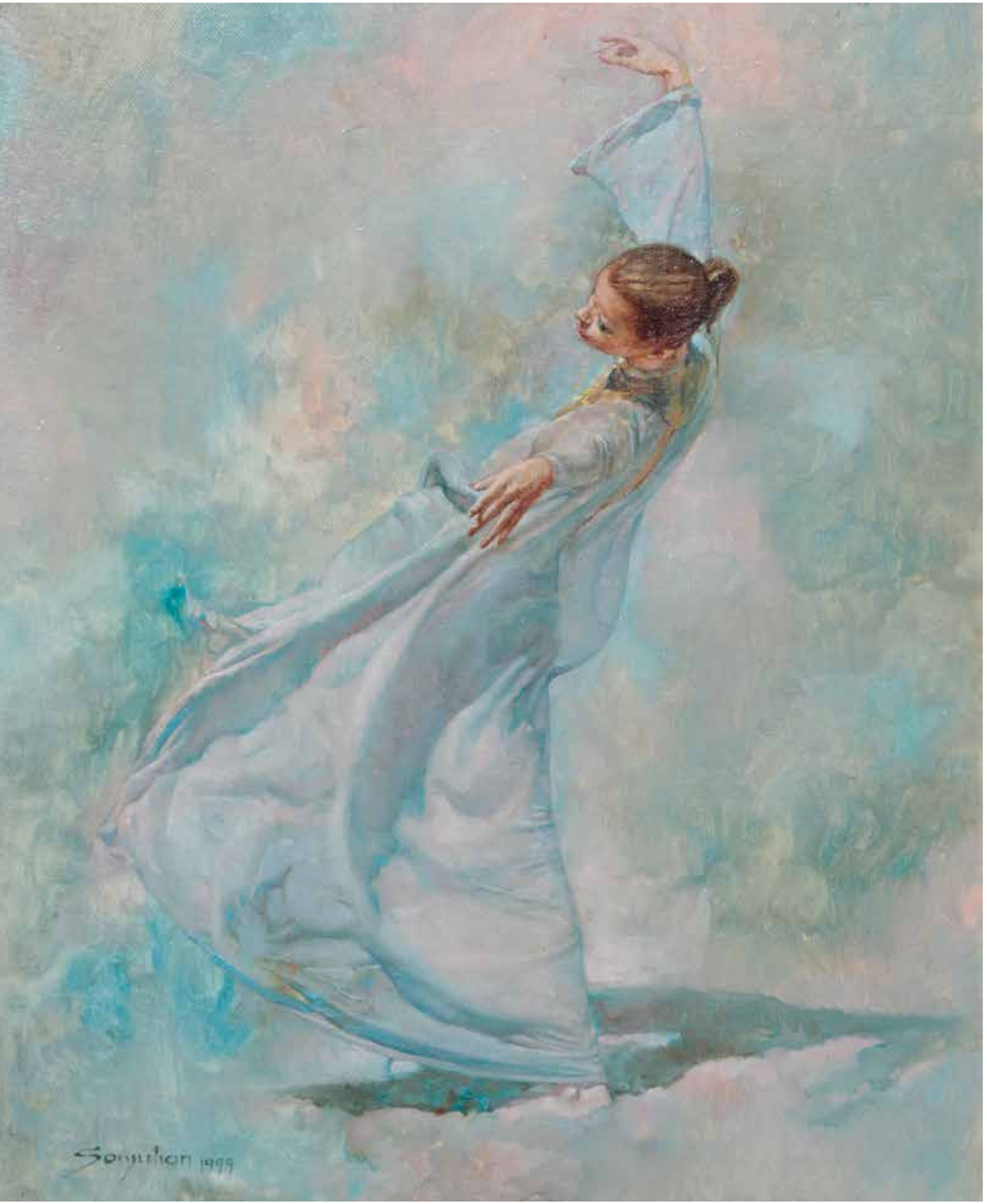
**ABOVE:** *PONIENDOSE EL PENDIENTE (PUTTING IN THE EARRING). Oils on Canvas. Date unknown.* **RIGHT:** *TAPESTRY. Oils on Canvas. Date Unknown.*

**LEFT:** *SPANISH WOMAN. Pencil on Paper. Private Commission. Date Unknown.* **ABOVE:** *SALOME. Oils on Canvas. Private Commission. Date Unknown.*



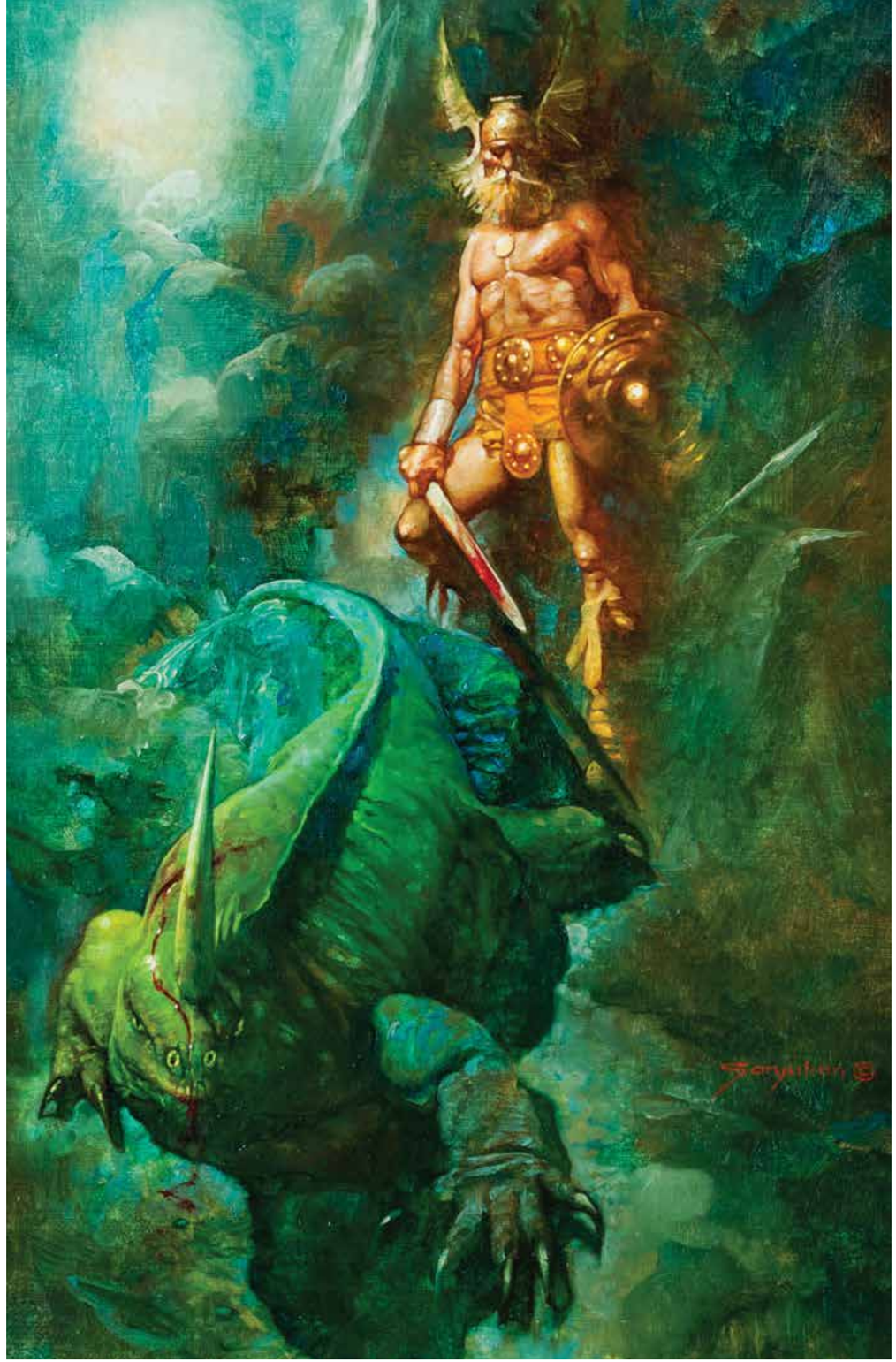
*MERMAIDS.* **ABOVE, RIGHT & NEXT PAGE:** *Oils on Canvas. Sanjulian's Personal Collection. Dates Unknown.*

**ABOVE:** *UNDER THE SEA. HEAVY METAL Magazine. Cover. Oils on Canvas. HM Communications, Inc. February 1983.*



**ABOVE:** *DELIRIOUS. Oil on Canvas. Private Commission. 1999.* **RIGHT:** *Role Playing Game Cover. Oils on Canvas. 2018.*

*THE KNIGHT.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Dates Unknown.*

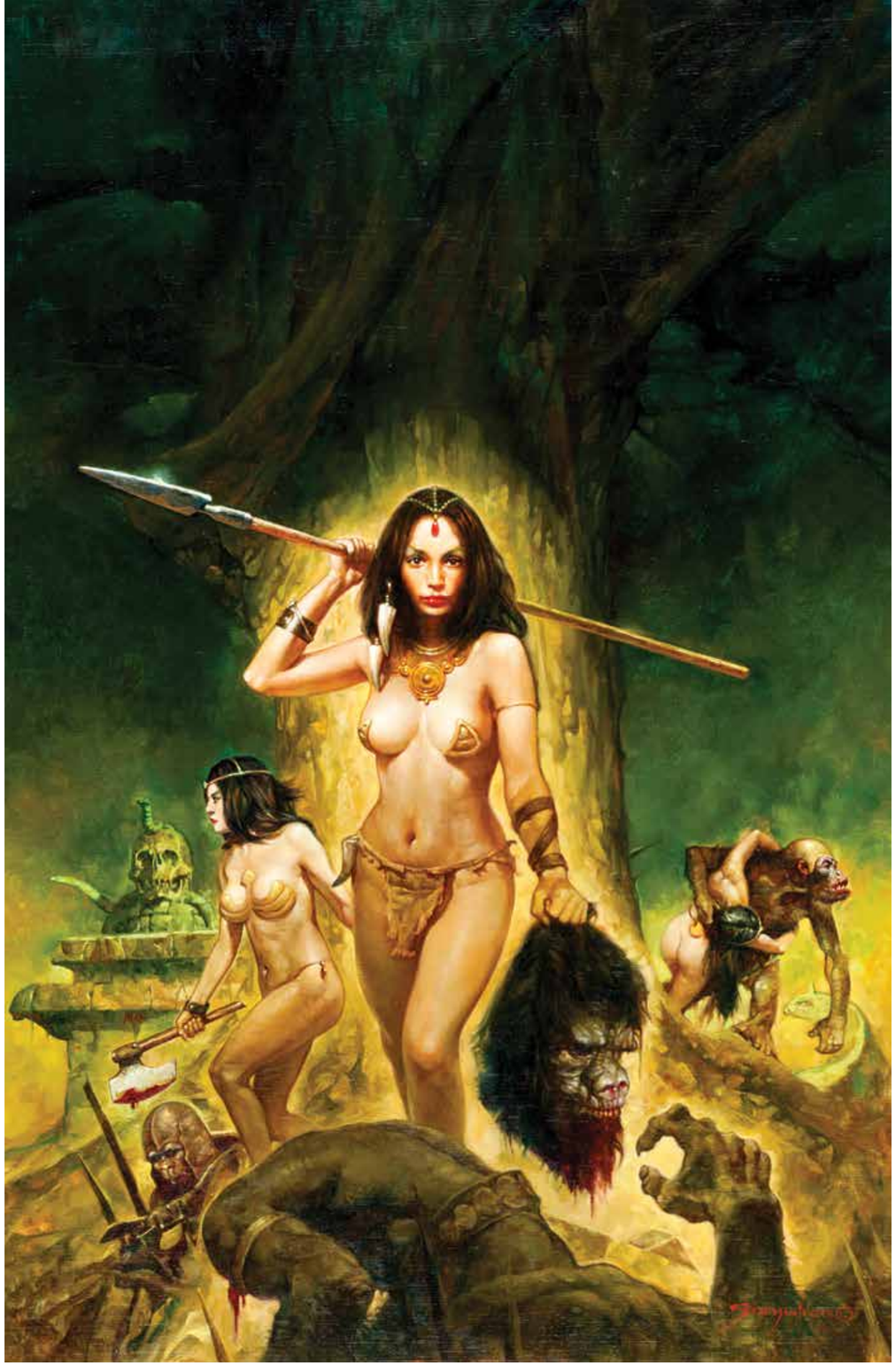


**ABOVE:** *ROMAN CENTURION. Oils on Canvas. Date Unknown.* **RIGHT:** *VALLEY OF THE DRAGONS. Oils on Canvas. Date Unknown.*

**ABOVE:** *GHITA OF ALIZARR. Used for Card #68 of THE SANJULIAN COLLECTION Trading Card Series, FPG, 1994. Oils on Board. Circa 1980s.*

**ABOVE:** *GLADIATOR. Private Commission. Oils on Canvas. Date Unknown.*

*GONTEEKWA'S GIFT.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Private Commission. Dates Unknown.*



**ABOVE:** *SANJULIAN: MASTER VISIONARY VOL 1. Back Cover. Oils on Canvas. SQP Inc. 2001.* **RIGHT:** *THE PRIMORDIAL WORLD. Oils on Canvas. Date Unknown.*

**ABOVE:** *THE MOON MAID. Oils on Canvas. Date Unknown.*

**ABOVE:** *THE DEVIL & THE MAIDEN. Oils on Canvas. Date Unknown.* **NEXT PAGE:** *WOMAN WARRIOR. Oils on Canvas. Private Commission. Date Unknown.*

# STRANGE & SPOOKY

Sanjulian

**ABOVE:** *Unpublished Cover. Oils on Canvas. Warren Publishing. 1972.*

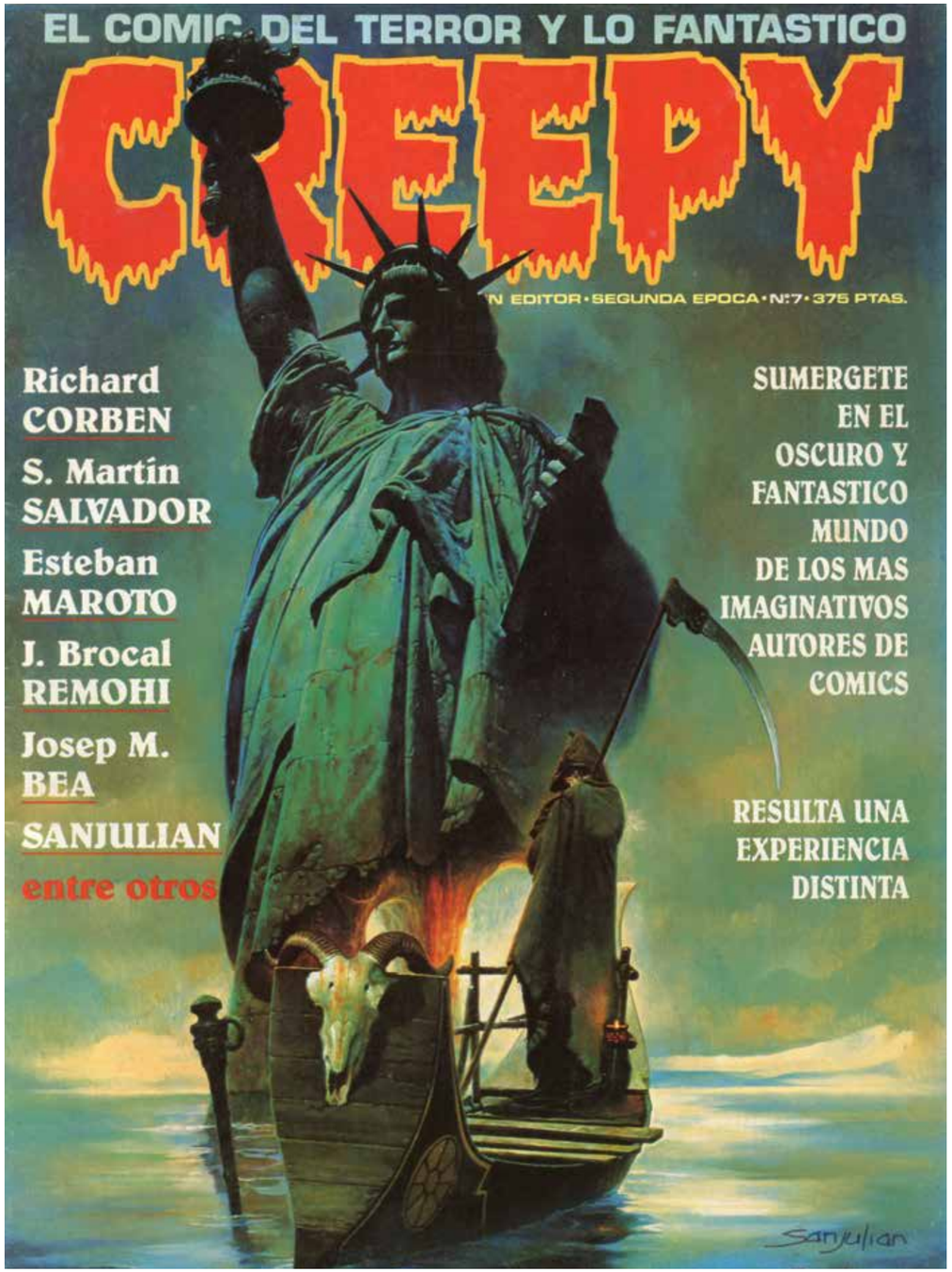
**ABOVE:** *CREEPY #49. Cover. Oils on Canvas. Warren Publishing 1972.*

**ABOVE:** *ZOMBIE BASE. CREEPY #19. Cover. Oils on Canvas. Dark Horse Comics. 2015.*

*UNCLE CREEPY.* **ABOVE:** *Oils on Canvas.* **RIGHT:** *Pencil on Paper. Dates Unknown.*

*UNCLE CREEPY.* **LEFT:** *Pencil on Paper. Date Unknown.* **ABOVE:** *Oils on Canvas. Date Unknown.*

*COUSIN EERIE. EERIE #51. Cover.* **ABOVE:** *Pencil on Paper.* **RIGHT:** *Oils on Canvas. Warren Publishing. 1973.*



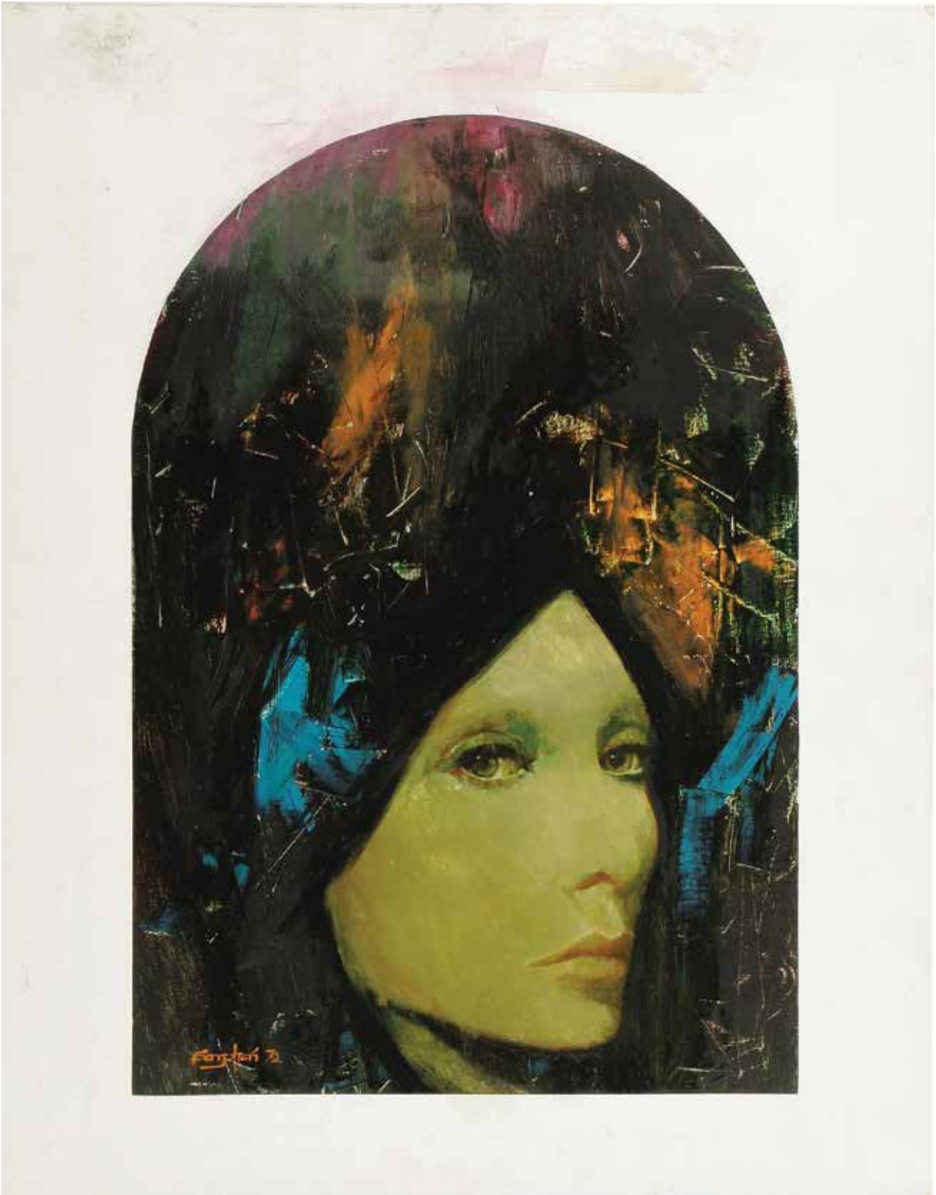

**ABOVE:** *CREEPY #7 Spanish Edition. Cover. Oils on Canvas. Date Unknown.*

**ABOVE:** *EERIE #41. Cover Sketch. Pencil on Paper. Warren Publishing 1972.*

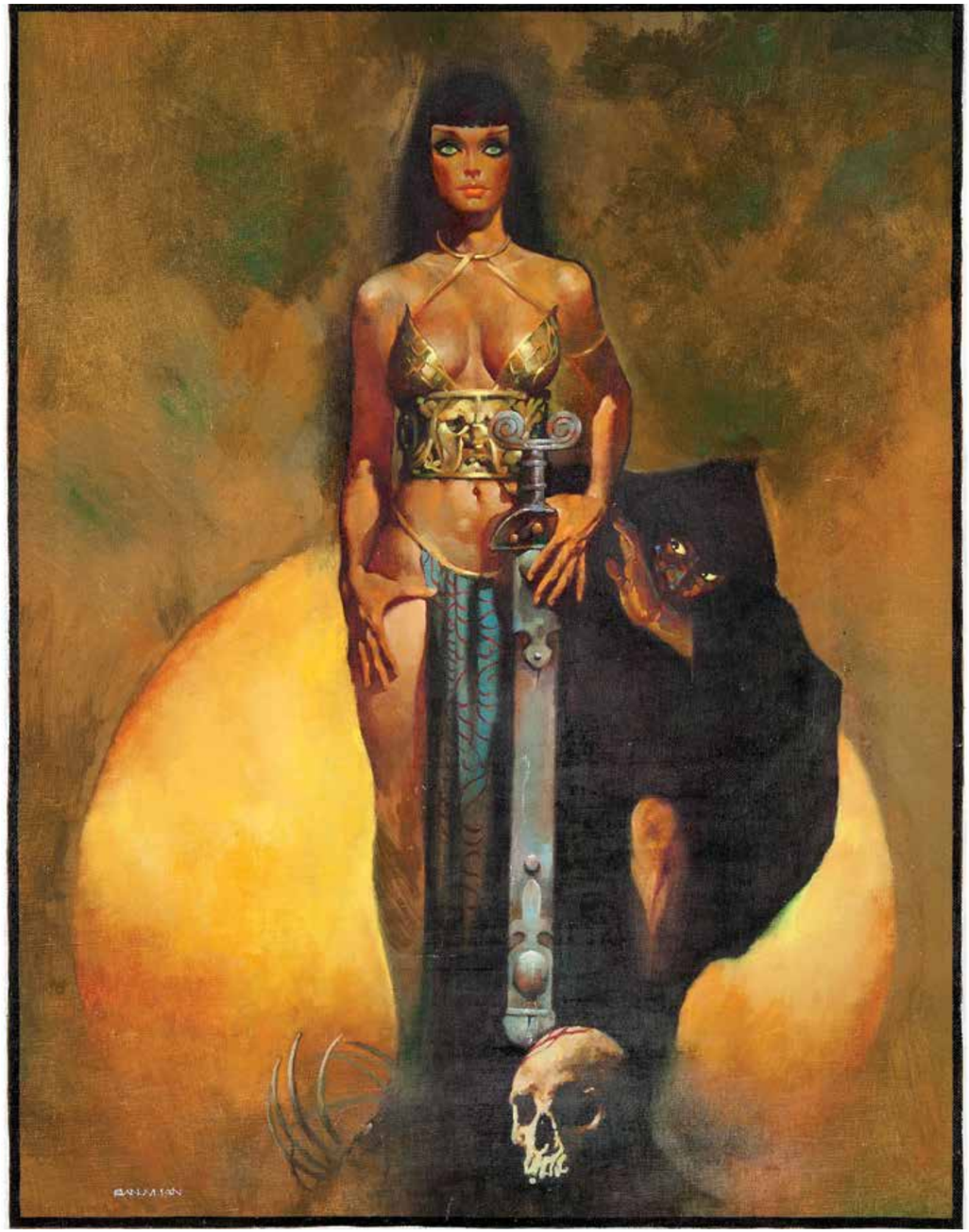
**LEFT:** *EERIE #76. Cover. Oils on Canvas. Warren Publishing. 1976.* **ABOVE:** *Various EERIE Covers. Oils on Canvas. Warren Publishing.*

**ABOVE:** *EERIE #62. Cover. Oils on Canvas. Warren Publishing. 1975.*

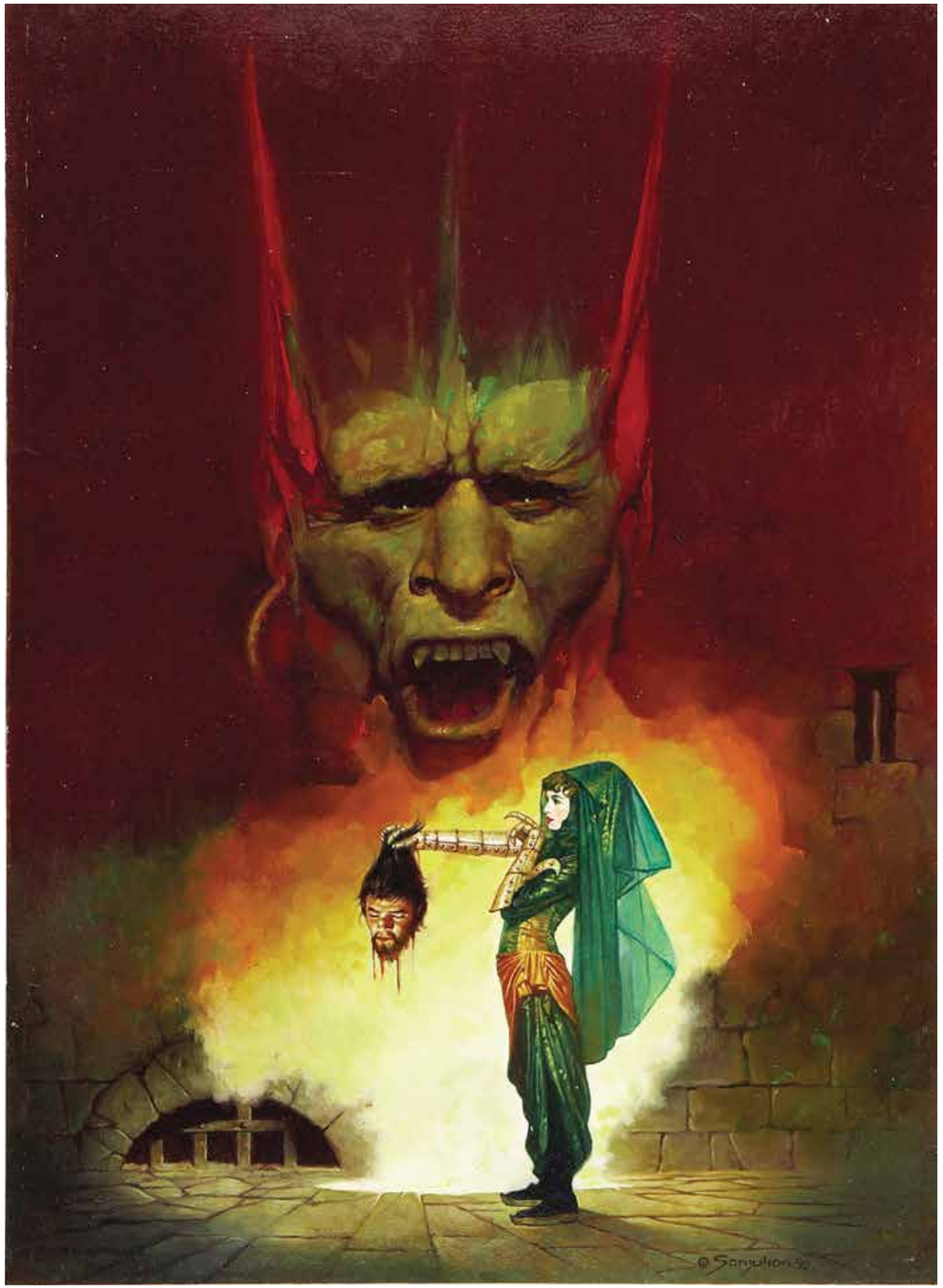
**ABOVE:** *EERIE #129. Cover. Oils on Canvas. Warren Publishing. 1982.*



**ABOVE:** *THE WITCH. Unpublished VAMPIRELLA Cover. Oils on Canvas. Warren Publishing. Date Unknown.*

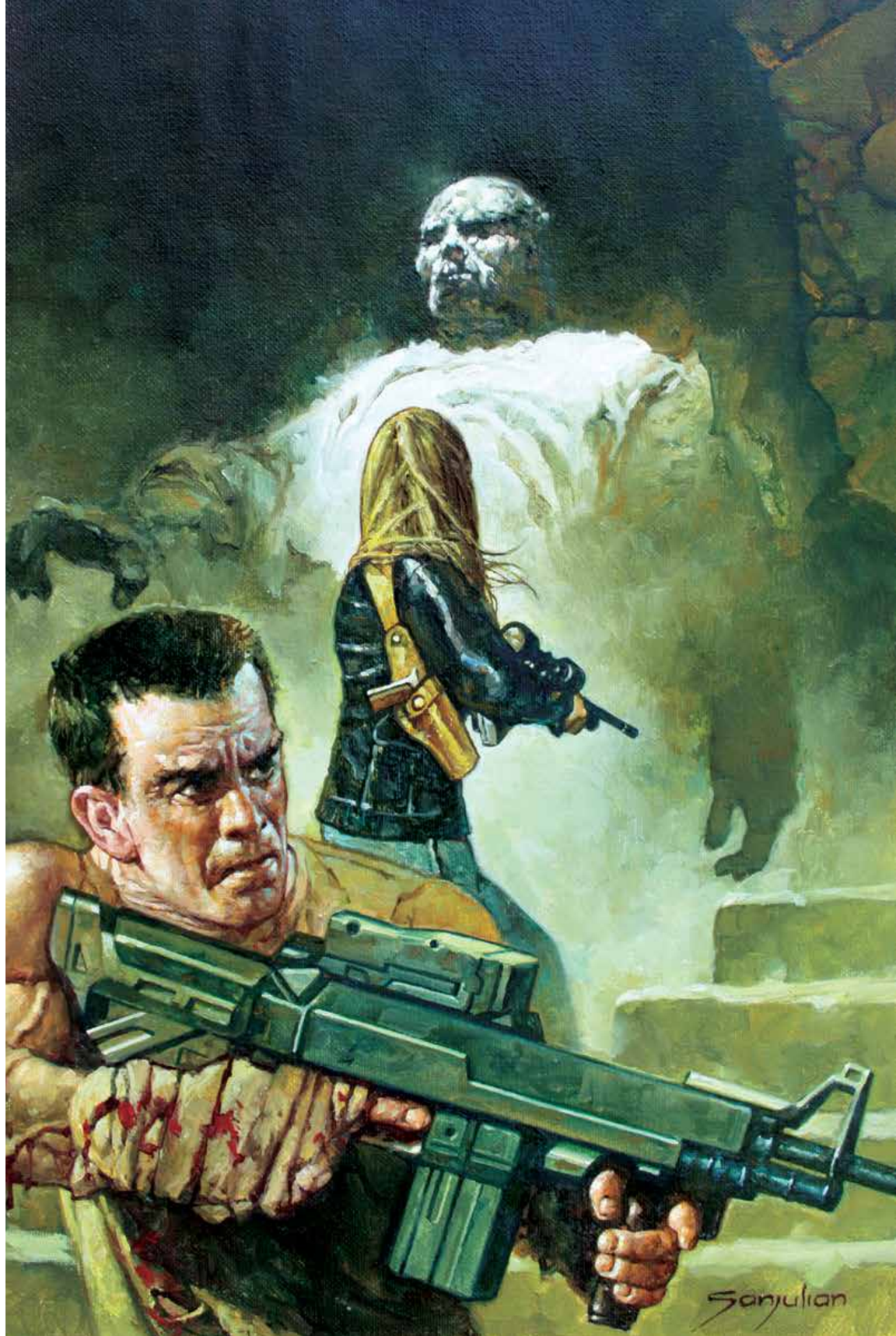


**ABOVE:** *THE SILVER THIEF & THE PHAROAH'S DAUGHTER. VAMPIRELLA #13. Cover. Oils on Canvas. Warren Publishing. 1971.*



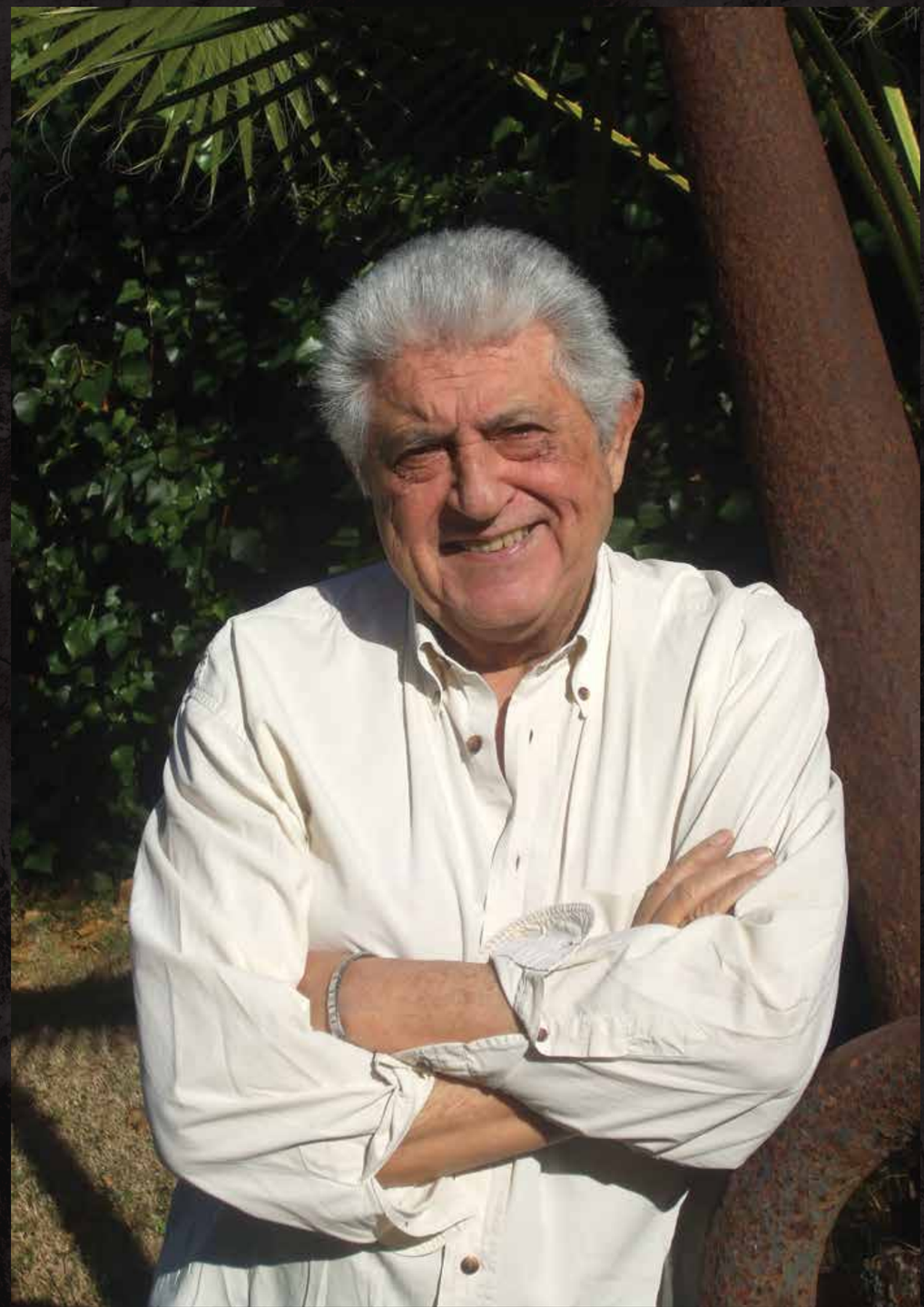
**LEFT:** *Pulp Magazine Interior Illustration—Possibly MAN'S STORY Magazine. Oils on Canvas. Circa 1970s.* **ABOVE:** *EL POZO (THE WELL) Oils on Canvas. 1992.*

**LEFT:** *Untitled Sketch. Pencil on Paper. Date Unknown.* **ABOVE:** *THE CREEPS #4. Cover. Oils on Canvas. Warrant Publishing. 2014.*




**ABOVE:** *Western/Fantasy Painting. Oils on Canvas. Private Commission. Date Unknown.* **RIGHT:** *BROKEN MOON #2. Variant Cover. Oils on Canvas. American Gothic Press. 2015.*

**LEFT:** *THE LONGEST TABLE. Poster. Guinness Book of World Records Event in Sitges, Barcelona-Spain. Oils on Canvas. 1986.* **ABOVE:** *Paris Comic Convention. Poster. Oils on Canvas. 2010.*



SANJULIAN (Manuel Pérez Clemente) was born in Barcelona on June 30, 1941. Although his teachers noticed his talent for drawing early on, since he was very young he wanted to become a merchant marine. A military career was the family tradition; his father and grandfather were both marines. After finishing secondary school, he was able to support himself throughout his nautical studies by drawing. He soon realized that he spent more time drawing than on studying to be a marine. In 1958, at 18 years old he decided once and for all to dedicate his life to art. He submitted portrait drawings of actors to several film distributors and obtained his first jobs in film advertising for 20th Century Fox in Barcelona (Hispano Fox Film). Two years later he began to get seriously interested in drawing and painting. Finally convinced, in 1961 he enrolled in the Royal Catalan Academy of Fine Arts of Saint George (in Barcelona). At the same time he was working for an illustration agency, Selecciones Ilustradas. He contributed to magazines from the Nordic countries (Net Dye) and illustrated covers for detective and western stories all throughout Europe.

Interested in the U.S. market, and with 10 years of preparation mostly in the Western genre, he sent samples of his work to Warren magazine and Dell Publishing. He obtained commissions from both publishers, and signed his first contract with Dell for one year.

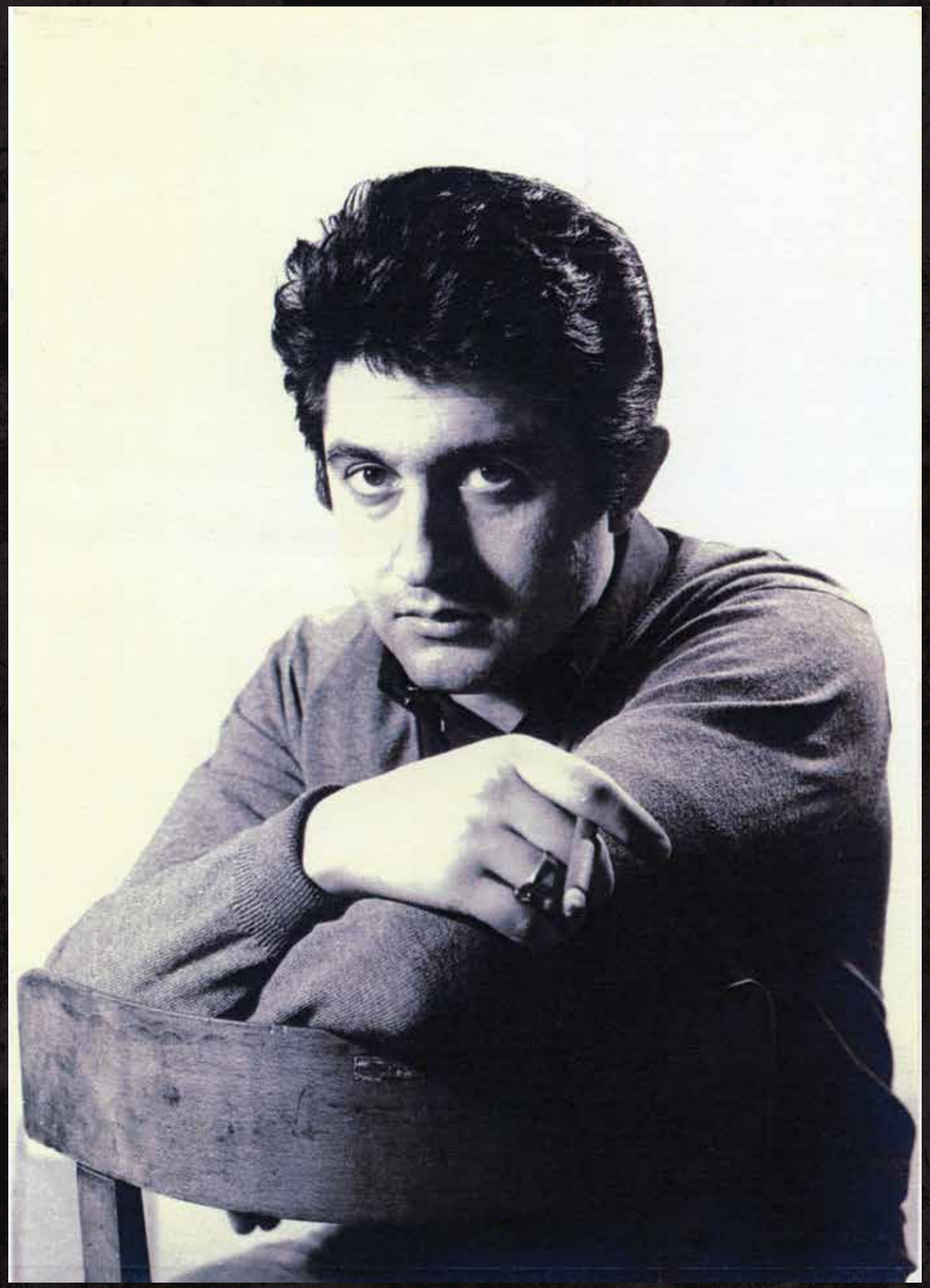
In 1971, his contributions to Warren (*Creepy, Eerie* and *Vampirella*) became more regular. The following year, apart from his interest in fantasy, he was known for his work in the alternate history genre. He worked for all of the important New York publishers: Avon, Warner, Bantam, Signet, etc.

He is a member of the Society Of Illustrators of New York, and has won various prizes, but the best prize of all is that people write him constantly in recognition of his work. Although naturally his most fervent admirers are Americans, followers throughout the world collect his reproductions.

Collectors of comic book characters (Batman, Red Sonja, Vampirella, etc) or famous actors request drawings from Sanjulian, in the style of oil painting or pencil drawings. Throughout his professional career he has also collaborated on projects such as *The Empire Strikes Back*, and he did the cover art for the DVD release of *THX 1138*. He always seeks to give seriousness and dignity to his work, and he is inspired above all by the oil painting technique of the master of masters, Velazquez. During the '70s, '80s, and '90s he worked in all genres, even working on the bestsellers *The Name Of The Rose* and *Tirant Lo Blanch*. Although photography and computers gained prominence, his work remained steady. His most popular genre, which has remained strong even with its ups and downs, is the Fantasy genre. Swords and sorcery, mysterious and heroic tales are his favorites. He's not interested in digital art himself, although he admits that it's the way of the future.

Traditional art methods such as painting, watercolor, pastels, oil painting, etc., will never die and will always be around. Sanjulian has spent his life using traditional methods and he's always learning. He's also conscious of the fact that pictorial art has powerful rivals (Photography/Computers) but thinks that students should work in traditional art forms because they're timeless and they transcend commercial interests.

He currently works on commissions for collectors. He is married with two sons, and lives in Sitges, Barcelona.



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Firma del Interesado

Registro nº 667

Barcelona, 28 Sep 1961

El Secretario,

V.º B.º El Director

CARNET DE IDENTIDAD ESCOLAR

DEL ALUMNO DE LA

ESCUELA SUPERIOR DE BELLAS ARTES

DE SAN JORGE

Don Manuel Pérez Clemente

nacido el 22 de Junio de 1941

en Barcelona

provincia de id

Domiciliado en Barcelona

Llauder 5-2º 1ª

Su padre o encargado D.

reside en

El Jefe del Negociado,

**ABOVE:** *Early Photo Portrait of Sanjulian.* **RIGHT TOP:** *Passport for Manuel Pérez Clemente. 1961.*

**ABOVE LEFT:** *Sanjulian With Flag During His Service in The Spanish Army.* **ABOVE RIGHT:** *Sanjulian & (Now Wife) Isabel on a Night Out. 1963.*

**ABOVE TOP:** *Sanjulian With Wife Isabel & Son Daniel.* **ABOVE LEFT:** *Eldest Son Manuel With Superman Artwork.* **ABOVE RIGHT:** *Award to Sanjulian From Warren Publishing.*

**ABOVE TOP:** *Sanjulian & Jim Steranko.* **ABOVE LEFT:** *In Washington DC.* **ABOVE RIGHT:** *In Monument Valley—The Setting For Many of His Beloved John Wayne/John Ford Movies.*

**ABOVE:** *Sanjulian In His Studio. Sitges, Barcelona-Spain.*

*NOWHERE TO RUN. Oils on Canvas. Private Commission. Date Unknown.*

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